

The Catholic School Journal

A Monthly Magazine of Educational Topics and School Methods

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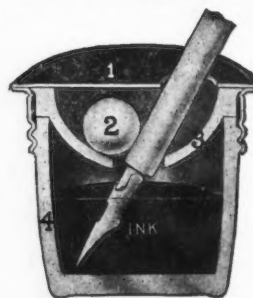
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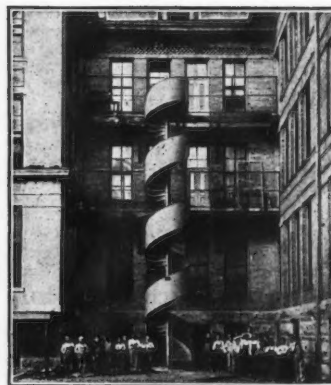
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VOL. NINETEEN: Number Six MILWAUKEE, WIS., November, 1919

Subscription, \$1.50 per year in advance. When delinquent, \$2.00 per year.

A LEAGUE OF WORDS. We are hearing much today of the League of Nations, and tomorrow, for aught we know, we may be hearing of a league of continents, and after that of a league of planets; but in the Catholic Church we have today, and have had through the ages, a veritable League of Worlds.

For truly a League of Worlds is the Communion of Saints. It is a divinely founded league and in its constitution one may pick no flaws. It makes for the best interests of all the members of the league and provides for fruitful and blissful intercourse and co-operation.

One phase of the Communion of Saints especially appealing is that which concerns the relations of the Church Militant with the Church Suffering. The Blessed Souls in Purgatory help us with their prayers, and we help them with ours. The fact that we may help ourselves also, while they are bereft of the power of self-help, implies that our efforts in their behalf should aim at securing for them the merits which they would eagerly secure for themselves if they could. Let us pity them and help them; one day we shall probably be even as they.

Undoubtedly one cause for the spread of spiritism in England and America in recent years is the Protestant refusal to recognize the legitimacy of prayers for the dead. The Great War claimed many victims, and the influenza epidemic many more; and in the wake of war and plague are myriads of weary, aching hearts. Is it surprising that many such hearts, robbed of the beautiful Catholic consolation of praying for their dear departed, seek spurious consolation in automatic writing and table rapping? Is it not rather inevitable that such hearts, forbidden to take their place in the Catholic Church's wonderful League of Worlds, desperately associate themselves with the powers of fraud and darkness?

"There is no distance for souls who love."—Bossuet.

WORLD HEROES. The Bureau of Education some time ago published a brochure on *Home Education*, by Ellen C. Lombard. It contains in brief compass much useful and stimulating information for our teachers, information which, while not always or even in most instances directly applicable to actual class conditions, nevertheless serves to widen the intellectual vista and help discover what is going on across the fence, we are ex-do not go out of our own little field now and then and discover what is going on across the fence, we are extremely liable to become pedagogical rustics.

Among other attractive things in the brochure is a list of Thirty World Heroes. Now lists of thirty heroes, like lists of a hundred books, are sure to provoke discussion and even dissent—and perhaps that is not the least valuable of their potentialities. In this list I find myself in hearty agreement with the majority of the lady's choice, notably with such names as Moses, St. Paul, St. Augustine, Alfred the Great, Joan of Arc, Dante, St. Francis of Assisi and Pasteur. On the other hand, I can not see why the following should be included among the supreme thirty: Alexander the Great, Mohammed, William of Orange, Cromwell, Rousseau and Tolstoi.

Again, in this and in other lists I have examined, it has recently grown into almost a custom to include the name of Our Blessed Lord, Indubitably the Son of Man was a World Hero, the Supreme Hero of all time; but it assuredly smacks of irreverence to find His Holy Name following the name of a self-seeking military butcher like Julius Caesar.

Current Educational Notes

By "Leslie Stanton" (A Religious Teacher)

"Before the magnificence of the greatest book comes the majesty of the meanest soul."—Horace Traubel.

TALKING THINGS OVER. Educational conventions are of value in the degree in which they live up to the literal meaning of their name; they are good things to the extent that they induce teachers to *come together*.

They are not occasions for the parade of learning, much less for the display of forensic skill, and least of all for an infliction of pedagogical sermonizing. To get the best from them—and to give the best—we should come together simply as human beings. As Ruskin has aptly phrased it: "It is useless to put your heads together, if you cannot put your hearts together."

"If thou canst be killed by critics, be glad to die."—Spalding.

BUILDER OR FIDDLER? Let us revive an old and succulent anecdote. There was a banquet in Athens, and Themistocles was one of the guests. The lute was passed from hand to hand; but when it came to the great statesman, he gravely shook his head. "I know not how to fiddle; but I do know how to build up a great city."

Are you, Gentler Reader (we assume your gentility for you rarely talk back!), are you a fiddler or a builder? No matter what your work may be—whether you teach philosophy or rule a province or polish the back stairs—to which class do you belong? Are you a fiddler; and, emulating a most unworthy example, you would probably fiddle while Rome burns.

But, conversely, are you animated by big ideas, vital ideals? Do you see the whole field, not just your little portion? Do you understand that the use of language means more than rules of grammar, that fineness of character means more than rules of life? Do you build for the future—in the class-room and out of it—building for citizenship, for Catholicism, for staunch and unswerving service of God and country? Do you know why you teach a given lesson (why you do a given thing; and do you act accordingly? Do you suffer fools gladly? Then you are a builder.

"Proverbs are the wisdom of wise men prepared in portable doses for the foolish."—F. Marion Crawford.

"WHAT A PIECE OF WORK IS MAN!" If the sages were right (as they most emphatically were) in telling us that to know ourselves is an essential part of wisdom, it may be well to look at ourselves all over. So here we offer some facts and figures about our physical selves that should bestow upon us the dual gift of holy humility and pleasant dreams. The indictment is drawn by *The Electrical Experimenter*:

"A man weighing 150 pounds will contain approximately 3,500 cubic feet of gas—oxygen, hydrogen, and nitrogen—in his constitution, which at 80 cents per 1,000 cubic feet would be worth \$2.80 for illuminating purposes. He also contains all the necessary fats to make a fifteen-pound candle. His system contains twenty-two pounds and ten ounces of carbon, or enough to make 780 dozen, or 9,360 lead pencils. There are about fifty grains of iron in his blood and the rest of the body would supply enough of this metal to make one spike large enough to hold his weight. A healthy man contains fifty-four ounces of phosphorus. This deadly poison would make 800,000 matches, enough poison to kill 500 persons. This, with two ounces of lime, make the stiff bones and brains. No difference how sour a man looks, he contains about sixty lumps of

sugar of the ordinary cubical dimensions, and to make the seasoning complete, there are twenty spoonfuls of salt. If a man were distilled into water he would make about thirty-eight quarts, or more than half his entire weight. He also contains a great deal of starch, chloride of potash, magnesium, sulphur, and hydrochloric acid. Break the shells of 1,000 eggs into a huge pan or basin, and you have the contents to make a man from his toenails to the most delicate tissues of his brain."

The dear Custodian of the Community Bills has just happened to read the last sentence, and rises to remark that, considering the price of eggs these days, some men do not sufficiently estimate their own importance. And he adds, *sotto voce*, that when he sees some men he would much rather have the eggs.

"Happiness quite unshared can scarcely be called happiness; it has no taste."—Charlotte Bronte.

CORRELATION IN SCIENCE. As examples of correlation of science and religion, we submit two lesson outlines prepared by a competent authority. Our readers will find them suggestive and possibly provocative:

Water—I. For the Grades.

1. Its various forms—rain, dew, ice, snow, etc.—in the spring, the river, the lake, the ocean.
2. Give the history of a drop of water—from the cloud back to the cloud.
3. Point out the sequence of physical laws by which these changes of form and location are governed.
4. Insist that these are God's laws.
5. Show how water is helpful to man.
6. Compare the beauty of the river or the grandeur of the ocean with some picture.
7. God's Providence watches over every drop of water; how much more over us.
8. Add a verse or two from Scripture.

Water—II. For the High School.

1. Show the spiritual significance of water—as in baptism.
2. Indicate the part that water plays in nature's economy, showing how it co-operated with the other elements to accomplish God's purpose, especially in regard to human life.
3. All these benefits come to us because water obeys God's laws. We cannot be of any use in the world if we are disobedient; nor can we observe the laws of the Church.
4. Mention some of the scientists who have made discoveries relating to the nature or uses of water.
5. Use, as liturgical illustration, the Blessing of the Font on Holy Saturday. Any English translation of the Missal will supply the text.
6. Close with passages from Scripture.

"A book should help us either to enjoy life or to endure it."—Dr. Johnson.

FROM THE TOP. Man, it has often been said, is much like a tree—but a tree upside down. For man secures his sustenance from above; his roots are in Heaven, and from Heaven he draws his life.

So it is with all of man's works that are characteristically human—a generalization admirably expressed by Emerson when he said in his essay on Plato: "Every man who would do anything well must come to it from a higher ground."

In the religious life the application is obvious, the application formulated by the devout monk who said, "Since to make saints is my mission, I must be a saint myself." The religious superior must be a saint; and the longer any man lives in religion, be he superior or be he porter, the more saintly he must become. In other words, the longer he lives on earth, the more completely must he live in Heaven.

The individual teacher must also live from the top. He cannot teach effectively unless he continues to be a student; and he cannot successfully mold character unless he has his own personal character well in hand. He must not be like the young man who is reputed to have expressed himself thus: "What's biology? I've got to teach it." That diverting young man was not living from the top. He had no top.

(Continued on Page 278)

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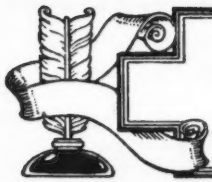
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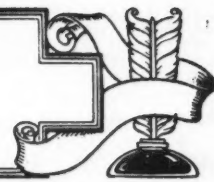
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Catholic Literature Exclusively?

(Part Two)

By Brother Leo, F. S. C., L. H. D.



BROTHER LEO, F. S. C.

"I pray not that thou shouldst take them out of the world, but that thou shouldst keep them from 'evil,' was the prayer of Our Lord for His chosen ones on the night of the Last Supper; and in that same prayer we Catholic teachers may well find a principle to guide us in our selection of literature texts and in our teaching thereof. Our children are destined to live out their lives in the midst of the world, to be exposed to the corroding environment of modern paganism, to be subjected to intellectual and emotional forces that are indifferent to God, that in some cases are even hostile to God. Many of those forces will come to them disguised as angels of light, robed in a specious appearance of goodness and loftiness and grace. How, humanly speaking, will it be possible for our pupils to learn to distinguish the right from the wrong, the good from the bad, the false from the true?"

Obviously, I think, by learning to draw the distinction during their days of preparation for life. The school is the training camp for complete living. In that training camp the young soldiers of Christ are to practice the drill and daily routine of the Christian army, to dig entrenchments against vice, to grow skilful in the use of the weapons of spiritual warfare; but they must also fight sham battles the better to recognize the wiles of their enemies and put their foes to flight. Among those adversaries are false notions and virtue, the tyranny of ungodly customs and pernicious maxims regarding faith and morality. Now very many of such notions, customs and maxims are embedded in literature, since literature is a portrait of life itself; and a phase of the character training imparted in the Catholic school should be systematic practice in combating the evil to be met with in books as a preliminary for combatting the evil eventually to be met with in normal adult life.

To be specific: In most of the masterpieces of English fiction—in the representative novels of Scott, Thackeray and George Eliot—there is the aint of anti-Catholic prejudice. Is it not the part of wisdom to have our pupils understand once for all that the same prejudice runs like a yellow thread through the wool of all non-Catholic English literature from the Reformation period down even to our own day? We can show them that it is there; and, following the splendid example of Cardinal Newman, we can show them why it is there. And then we can go a step further and show them that the prejudice that exists in the literature that they read will be found in life as in the world in which they are to live, and that in life as in books it is the offspring of ignorance and misunderstanding. And this realization will bring home to them the necessity of knowing their faith and living up to its dictates since knowledge will overcome ignorance and good example will enlighten misunderstanding.

It is rigidly true that the Catholic school is the last place on earth where the little ones of the flock should be scandalized, and that there is a special application to the Catholic teacher of the impressive words of Christ: "Woe to that man by whom scandal cometh." But not all information is scandalous information. The commander-in-chief of an army does not scandalize his soldiers when he explains to them the enemy's plan of attack and shows them the proper method of adjusting the gas-mask and manipulating the bayonet. If he were to be reproved by a pacifist for such practices, if the pacifist were to say

in substance: "You are a thoroughly wicked man, because you are teaching these soldiers of yours to think evil of the enemy and even to kill them," the commander-in-chief—after inhibiting the perfectly pardonable impulse to throw the objector out the window—would probably reply: "I know I am teaching my soldiers to be suspicious of the enemy, but you must remember that the enemy is a decidedly suspicious character; I know I am teaching them to kill the enemy, but that is what soldiers are for. Do you think warfare consists merely in wearing a uniform and marching on parade?"

And so, similarly, if it should be objected to the Catholic teacher, "You are calling the attention of your pupils to some of the evil that is in books and in life, you are arousing in their young minds an hostility to dangerous tendencies and maxims," the teacher might justifiably reply: "Of course I am, and that is just what I am here for. These young people under my care are to be soldiers of Christ and His Church, and I want them to be not only well-groomed soldiers and well-nourished soldiers, but likewise alert and efficient soldiers. They must be zealous and devout; but their zeal must be according to knowledge and their devotion capable of sustaining itself and them in the hostile environment of the modern world.* To forewarn them is to forearm them. This is not by any means the whole of my work as a Christian teacher, but it is incontestably an indispensable part of it."

An important consideration in the teaching of literature, as in the teaching of everything else, is **point of view**; and I think we are overlooking a part of our obligations as Catholic teachers if we do not teach secular literary masterpieces from a Catholic point of view. This process cannot scandalize anybody, with the possible exception of the timorous critic who really wants to be scandalized. As growing bodies need to be exercised by overcoming physical resistance, so growing minds and souls need to be exercised by combating error and the maxims of false morality. That is not leading our pupils into temptation; it is, in the older sense of the word, **preventing or going before or preparing them for temptation**. "I pray not that thou shouldst take them out of the world."

Again, the traditional procedure of Catholic educators has been against the use of Catholic texts exclusively. It is a commonplace of literary history that the monasteries and monastic schools preserved many pieces of ancient pagan literature that but for them would have perished utterly; and it is not less true that the scribes of the mediaeval monastic scriptorium copied secular as well as sacred books. The representative doctors of the Church spent much of their time doing what we Catholic teachers should do, namely, teaching pagan literature from the Catholic point of view; St. Augustine, be it remembered, enthusiastically advocated the practice and maintained that even as the Christians had taken the stones of pagan temples to construct their churches, so might they fittingly employ pagan literature as an aid in the propagation of God's holy truth. Such thoroughly Catholic books as the Epistles of St. Paul and *The Imitation of Christ* are replete with references and allusions to pagan poets and sages; and most of the great teaching orders of the Church, notably the Society of Jesus, in stressing Latin and Greek in the scheme of education, have recognized the propriety and desirability of teaching secular literature. When, as is a matter of fact, the odes of Horace are read in a Catholic seminary, I cannot see the criminality of the novels of Thackeray being read in a Catholic college.

But, it may be objected, the teaching of the ancient classics is one thing; the teaching of modern secular literature is quite another. In a sense that is true; but insofar as the Greek classics differ from the English classics at all, the difference, from the angle of our present consideration, is that the English classics are patently less pagan and more Christian. As to thoroughly bad

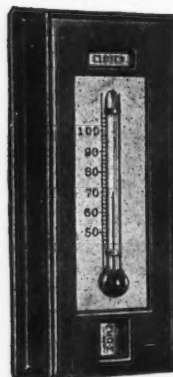
books—books foul and salacious and depraved and corrupt—there are none such among the classics, ancient or modern; for Old Father Time, the most searching and decisive of critics, bestows the boon of immortality upon those writers only who told the truth about life, who held no distorted mirror up to nature. The great literature of all ages is strong meat and manifestly should not be given to babes; but—and here is a fact too many of our teachers are reluctant to face—the students in our colleges, and even in our high schools, especially in our American high schools, are not babes; most of them are, as the saying has it, "old for their age," and in some instances know more about certain aspects of life than do the pious teachers who seek to keep the knowledge from them.

But, granting for the sake of argument that we should teach naught but distinctively Catholic English classics in our schools, where are we to get sufficient material? With a few notable exceptions, the great masterpieces of English literature were not written by Catholics; nor have all writers who happened to be Catholic written in a Catholic spirit. Thus, Alexander Pope was a Catholic, but could any reader surmise it from a perusal of "The Rape of the Lock?" Unpalatable soever we may find the fact, the great works of modern English literature are thoroughly impregnated with what Newman called the Protestant Tradition; and if we are going to teach English literature at all we must perforce take it as it stands. If we are to teach none but Catholic authors, where, I should like to know, are we to find substitutes for Shakespeare, Bacon, Spencer, Milton, Burns, Scott, Dickens, Hazlitt, Ruskin, Macaulay, Browning, Wordsworth and Tennyson? We should find at most half a dozen names among the poets, but not one of them—with the debatable exception of Francis Thompson—in the foremost rank; among the essayists, not one to stand beside or near the great Cardinal Newman; among the novelists not more than two who by any stretch of literary judgment could approximate to the secular masters like Thackeray and Stevenson; and among the dramatists—nobody at all!

It may be said that we have a goodly sprinkling of Catholic minor writers; to which I reply that you can't teach literature by means of minor writers. In literature as in all else our students reserve the best; and the best in English literature has not been furnished by Catholic writers. The fact may be explained or toned or lamented or rejoiced over; but I cannot see how it can be consistently questioned. Indeed, this discussion of mine is in one respect a case of much ado about nothing. We simply cannot teach Catholic literature exclusively, for the sufficient reason that, speaking broadly, English literature is not Catholic.

What, then, are we to do? Several salutary things. We are to face facts, and if we have theories, see to it that they are workable. We are to make our courses in literature both Catholic and catholic. We are to teach literature other than English literature, and so bring our pupils into contact with certain literary masterpieces that are likewise Catholic masterpieces. We are to recognize and emphasize the manifestations of the Catholic spirit that are to be found in books written by non-Catholics. We are to acquaint ourselves as completely as possible with the origin, causes, progress, status and results of the Protestant Tradition in English literature. We are to point to our pupils those maxims and tendencies in literature that emanate from the false philosophies of the sixteenth, the eighteenth and the nineteenth centuries, and, like Virgil in the *Inferno*, to warn them against the Gorgons that might turn them into stone. We are to bring home to our classes, by means of our teaching of literature, that life is a perpetual warfare, that they are members of the Church Militant, and that they must be soldiers well armed no less than well disposed. We are to cultivate the appreciation of beauty—beauty of thought and beauty of expression and beauty of structure—for beauty is of God. And we are to remember, ever and always, that "to them that love the Lord all things work together unto good."

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HOW TO TEACH MUSIC IN THE PRIMARY GRADES.

Mrs. Justine B. Ward.



Mrs. Justine B. Ward

To stimulate the mind to self-activity and to furnish it with suitable material at each stage of its development,—this, according to Saint Thomas Aquinas, is the function of the teacher. The mind, he tells us, when thus endowed with "seeds of knowledge" (*scientiarum semina*) has the germinal capacity or inborn tendency to intellectual activity and develops only by its reactions on the stimuli of its environment. Had Saint Thomas been thinking specifically of the teacher of primary music he could not have given her better advice.

In giving little children their first ideas of music the teacher may use the didactic method or the organic. She may enter a class-room filled with six year old children who have no previous experience in music and call upon them to sing with her a complete song—words, tone and time—by imitation. It is possible to teach a song in this way by dint of repetition. The children can copy it laboriously and commit it to memory. This is the didactic method of teaching music. The teacher who follows this method is not planting within the mind of the child "seeds of knowledge." She is taking a fully matured fruit and tying it to a sappling. She is not stimulating the child's mind to self-activity. Her own mind is imposing upon him a ready-made formula which he must receive, retain and reproduce in exactly its original form. She herself supplies the order and sequence. The child copies exactly and seeks to retain as a dead memory load the material she has supplied. Such growth in music is neither vital nor fecund.

To teach music by the organic method assumes a very different attitude on the part of the teacher. Her true function, according to one of our leading Catholic educators (foot note: Rev. Dr. T. E. Shields), is "to stand without the portals of life and minister to the needs of the inner builder." What are those needs? "In every living growth," he tells us, "the mind demands food and proper conditions. It then proceeds to analyze the food and lift it into its own structures. The direction and force producing such growth reside in the mind of the pupil and are strengthened by each additional item of mental food thus assimilated." (Foot note: Primary Methods. T. E. Shields.) Meanwhile the mental food should be limited in quantity and offered in a form which can be fully assimilated by the child. It is far more important in the early stages that the child should use what he knows in a vigorous and vital way than that he should acquire a large amount of memorized information. Indeed any knowledge offered to the mind which it does not fully take in and assimilate becomes a menace to healthy growth and development.



Child Composing Melody. Class Singing It at Sight.

We should begin by giving the child only as much music as he can really grasp and deal with in a living way,—that is a very few fundamental truths in germinal form. Two or three tones, a few simple rhythmic figures are all that his powers of assimilation can cope with. These, however, he should use for himself from the beginning. He should be encouraged to weave them into patterns of his own designing, to arrange and rearrange them according to his own fancy. His early efforts will be crude and obvious, and for a while purely imitative of what he has heard from the teacher, but gradually his phrases grow in beauty of form and feeling, and the result of his efforts will be real musical development instead of passive imitation.

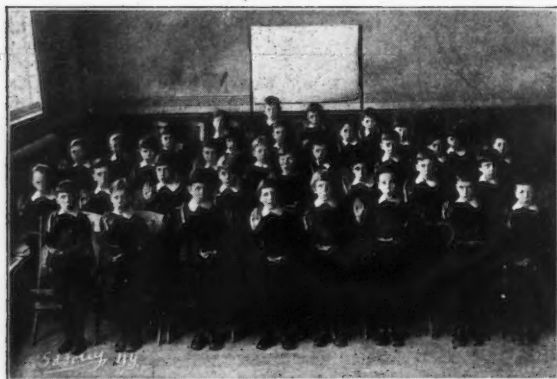
In music we have two fundamental elements, rhythm and pitch. The average child on entering the First Grade has a vague, general sense of rhythm which expresses itself largely through movement and gesture. This instinctive, undisciplined sense of rhythm must be lifted up and educated into a feeling for exact musical time with its mathematically regular pulsations. At first this can best be accomplished through action, such as marching, skipping and beating time audibly. Rhythm should be studied apart from tone until it has become easy, almost automatic, a part of the child's inner consciousness. Then the external gesture can be dispensed with.

Parallel with this rhythmic development, but distinct from it, the sense of musical pitch should be trained. The average child possesses a very elementary sense of distinctions in pitch or in timbre. He can vaguely hear a difference between the sound of a fog-horn and that of a policeman's whistle. He can even hear a difference between a very low tone and a very high one played on the same instrument. But this vague, general sense must be quickened and educated into a discernment of exact tonal relationships, into recognition and an intelligent use of the tones that make up the musical scales. One single pure tone is the starting point or foundation. With this we test our class' power of hearing and imitating, and this one tone taxes fully the musical capacity of a six year old child. To this tone we add another and another, until gradually a vocabulary is built up.



Boy Composing Melody. Class Writing it Down.

Meanwhile, if the child possesses a vocabulary of three tones, the teacher should make these tones live in the children's imagination. They should feel the characteristic quality of each tone in its relation to its neighbors in the scale—each tone should have its own distinctive personality. The children should use the tones as playthings, varying them by rearrangement or by change of emphasis. They should be encouraged to build up sequences, to notice contrasts and likenesses in phrases. They should be allowed to invent little melodies and write them on the board for the others to sing, or dictate them as ear-tests for the others to write in their copy books. All these things stimulate the mind to self-activity, and the result is a vital musical growth such as can never be obtained by an educational process which involves mere imitation or the memorizing of formula.



Boys Beating Time and Singing Melody Visualized and Sung With Backs to Chart.

The teacher should put as much variety as possible into the work through constant change of emphasis, turning from rhythm to tone, from concentration to action, from individual work to ensemble work, etc. This variety keeps the interest of the children at a high pitch during the period when they are acquiring a preliminary vocabulary in tone and rhythm. But she should not seek to hurry this budding process, nor demand the fruit until the seed has had time to germinate and give forth a natural growth. Assimilation is a slow process. She should not force it. Should she feel any impatience, let her avoid, above all things, seeking variety by the introduction of a rote song. To do so would be fatal, because, at that stage, the combination of words, melody and rhythm forces growth beyond the capacity of the "inner builder" and provides mental food beyond his powers of assimilation.

From the beginning the voices must be carefully placed by means of graded vocal exercises and the children's taste cultivated to be satisfied with nothing less than a pure and beautiful tone quality. This is a far easier matter than is generally supposed and requires little more than a high standard of perfection on the part of the teacher and a little perseverance. On the other hand, exact pitch and exact time are extremely difficult for the child at first, yet nothing short of perfection is tolerable. There is no such thing as singing *nearly* in tune or *nearly* in time, and this the child will quickly realize provided the teacher's own ideals in this regard are high and provided she trains him to hear each tone inwardly before he sings it. In a short time, any deviation from tonal or rhythmic perfection will be discerned and will cause a painful reaction. In this early period, let me repeat, the teacher will need to be patient and resourceful and never substitute her own work for that of the "inner builder." The successful teacher will "provide proper conditions for mental assimilation, select and prepare the mental food supply, stimulate the mind of the child, but **never seek directly to build the inward mental structure.**" (Foot note: Primary Methods, T. E. Shields.) Accretion may be rapid, but development is bound to be slow.

Meanwhile the children are not finding the process slow or tedious. They are delighted with the new ideas they are taking in, and prove it, not only by their eagerness in class, but by spending their play time in devising ear-tests for one another, writing original melodies, and carrying back to their homes the music they have learned in school. "Our baby can sing up to Sol," confided one rather grimy musician of six years to her teacher, and another, a little older, announced to his pastor that he had written a Mass, which he produced neatly written out on the cover of a cardboard box. Music, to these children, had become their own intimate medium of expression.

The organic method as applied to music may appear slower than the old way during the first few weeks. Obviously it must be so if there is to be any real growth and development. But when once that development begins, the results are astonishing. Children in the second and third grades can read new melodies at sight with as much facility and real understanding as they can read a

new phrase in English from the printed page. In Cleveland where the method has been in use for several years from the first to the third grade of all the Catholic schools, the result is, according to the Rev. Dr. Kane, Supervisor of Schools, that "the children in our Third Grade can solve in ten minutes musical difficulties for which those in the eighth grade require an hour."

Yet even the fact that the children can overcome musical difficulties is secondary in judging of the value of the method. The real test is their delight in solving them. For music is not merely an intellectual exercise. It is the most direct expression of feeling and imagination. We are realizing more and more in education the value of a sound direction of feeling and imagination as a motive power behind mere intellectual effort. Our object should be, therefore, to link up our children's emotional life with the great masterpieces of Catholic feeling. If we succeed we shall have exerted upon him a civilizing influence which we could never have produced by dry intellectual training only.

Beginning, therefore, with the first grade, we should make music a familiar and delightful language which the child can use easily and idiomatically. We should train his voice until it becomes a beautiful instrument on which he can play. We should provide him with emotional stimuli of the highest order, and give him as models for his imitative faculties, masterpieces only. The cheap, the tawdry, the vulgar, the ephemeral—nay, even the merely insignificant—are unworthy of our class-rooms. It is a safe rule in such matters to steer pretty closely to the art-forms which are the direct outgrowth of Catholic civilization at its best. In sacred music we have definite rules laid down by the Holy See, and while in secular music we have a wider field of choice, we should give ourselves no greater license as regards the character of the emotional appeal. Simplicity of form, sincerity of feeling, directness of method—these, I believe, are the qualities to seek. As Joubert has said so well, "We should place before a child only what is simple lest we corrupt his taste, and only what is pure lest we corrupt his heart."

CURRENT EDUCATIONAL NOTES

(Continued from Page 274)

The educational organization must likewise draw its sustenance from above. The society that begins teaching in grade schools exclusively, and then advances to secondary schools, and then to colleges, may succeed; but it is going to be very difficult work. For it is uphill work, and uphill all the way. That organization is not drawing its professional sustenance from the top.

And that is why, despite the shortcomings of the plan, the movement in this country to have the Catholic University professors guide and instruct the teachers in our grades and secondary schools is on the whole a good one. For at least the university men represent the top. They are often weak or erratic in method, and in other respects, human as they are, they fall short of our rather exacting ideals; but at least they see their subjects as complete wholes, at least they know where to secure material and how to test that material, at least they have that valuable accretion to character which comes only to the man who has studied and taught in an atmosphere of genuine culture and scholarship.

Often we see in the commercial world a splendid organization—splendid actually or potentially—which fills a pressing need, go to wreck and ruin. And we wonder why. We are astonished that more young men do not seek employment under its patronage; and more astonished that so many of its trusted employees seek work elsewhere. We say to ourselves, "The work this organization ought to be doing is great work, necessary work; why cannot the organization live up to its opportunities?" And presently we find the reason. In places of responsibility there are honest and hard-working men who mean pathetically well, but who don't know how to perform their duties, especially their duties of handling the employees. They always think from below. They have no thorough-going business training. They do not draw their sustenance and inspiration from the top.

NEWS NOTES OF INTEREST.

The Sisters of the Visitation, St. Louis, have received a special official cable from Rome announcing the date of the canonization of Blessed Margaret Mary, which will be May 13, 1920. A few days later Jeanne D'Arc will be raised to the supreme honors of the Altar.

The visit of the Queen of Belgium to Washington was marked by an interesting ceremony, when at Trinity College she had conferred upon her the degree of doctor of literature. Cardinal Gibbons greeted the royal guests, and was present when the degree was given to the Queen. The King was given the degree of doctor of laws in McMahon Hall, at the Catholic University of America.

"Applied justice and Christian charity"—such are the simple means for the solution of the world's unrest problem, as recommended by His Holiness, Pope Benedict XV, in a remarkable interview which he recently gave out to a press war correspondent.

The Notre Dame University enrollment of students is greater this year than in any previous year. Among the student-corps are 14 Peruvians, and a number from Ireland, France, Cuba, Philippines, China, Central America, Mexico and Canada.

The Bishop of Altoona, Pa., observed the fiftieth anniversary of his ordination on Monday, Sept. 22. At his request the only special feature was the granting of a holiday to the parochial school children of the city.

The anniversary of the now famous Armistice was celebrated in France on November 11th by a military pilgrimage, over which the Archbishop of Rheims, Cardinal Lucon, presided. The pilgrimage was one of thanksgiving.

Catholic priests in the St. Paul Diocese are to receive an increase in salary from \$1,000 to \$1,300 a year, it was publicly announced. The salaries of assistant priests are to be increased to \$500 a year. Approximately seventy-five priests in St. Paul and Minneapolis will be affected. Teachers in Catholic schools should merit an increase also.

The Trappist monks of the monastery at Tracadie, Nova Scotia, have closed that monastery and returned to France whence they came one hundred years ago. The reason given is lack of vocations and of postulants to the order.

The German Catholic school organization of Cologne has presented to Privy Councillor Marx at Dusseldorf, a memorial on behalf of the confessional schools, and good results have been assured. An enormous number of signatures were obtained for the manifesto. The Archdiocese of Cologne sent 671,823 signatures.

The Catholic Schools in London, England, are opening evening continuation classes, an effort which has hitherto been confined to board schools. The reason for this is that very shortly continuation schools will be obligatory on all children; and, unless Catholic schools can offer facilities, there shall be the curious anomaly of Catholic children, being drafted automatically into a non-Catholic educative environment at the most impressionable age.

Marquette University, Milwaukee, is planning to break ground for a dental building at Sixteenth street and Grand avenue, the new building being necessary because of the steadily increasing enrollment in the college of dentistry. This is now the largest in its history, over 300.

Brother Tobias, one of the most noted Christian Brothers in the country, died at the novitiate at Ammen-dale, Md., on Friday, September 26. He was ninety years of age. The venerable educator was a remarkable schoolman, and he directed the St. John's College in the national capital for a number of years. About ten years ago, on account of the infirmities of age, he retired to the novitiate, where he died.

The advent of the Sisters of the Assumption to take charge of the new Raven Hill Academy in Germantown, Pa., marks the introduction into the United States of a congregation of religious which was founded eight decades ago.

Fourteen schoolhouses — formerly American doughboys' barracks — are today furnishing shelter and education for the children in the ruined districts of Belgium.

Mother Mary Scholastica Drum, of the Sisters of Mercy, Chicago, died recently in her 89th year and 71st of religious life.

St. Louis University, always the home of students from many foreign lands, gives especial welcome this year, to a French student of theology, Mr. Paul M. Barranger, S.J., whose family was closely connected with the "Little Flower," Soeur Therese. Mr. Barranger was born in the house in which the "Little Flower" spent the days of her childhood. He was also well acquainted with her father; and his own sister, who later joined the same religious community to which Soeur Therese belonged, was as a girl one of the playmates of the "Little Flower."

Seven of the School Sisters of Notre Dame who are teachers in Milwaukee parochial schools, recently paid a visit to their mother, Mrs. Val Gonnering of Freedom, Wis. Mrs. Gonnering, who is well along in years, wished to see her seven daughters in what may prove to be a final visit, and they were permitted to gratify her desire.

Readers of The Journal should know that the advertising means much in making the publication a financial success. Unless you mention The Journal when writing to its advertisers, recognition is not had.

200 Words A Minute

The record of an eighteen-year-old boy in the recent shorthand speed contest held by the National Shorthand Reporters' Association.

Mr. Albert Schneider, winner of the N. S. R. A. Speed Certificate for writing at two hundred words a minute for five minutes on *literary matter*, was graduated from the New York City High School of Commerce in February, 1918.

While many of the fastest shorthand writers in the country participated in the recent contest in Detroit, only four other writers, all of whom were much older than Mr. Schneider, were successful in writing and transcribing the two hundred word literary matter "take." In fact, during the entire history of the N. S. R. A. Shorthand Speed Contests, only twelve other writers, all with many times the experience of Mr. Schneider, have succeeded in turning in qualifying transcripts at two hundred words a minute on *literary matter*.

The achievement of this youthful writer is only one more instance of the efficacy of Gregg Shorthand as a reporting instrument—the instrument used by the younger generation of shorthand reporters.

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The Catholic School Journal

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DISCONTINUANCES—If it is desired to close an account it is important to forward balance due to date with request to discontinue. Do not depend upon postmaster to send notice. In the absence of any word to the contrary, we follow the wish of the great majority of our subscribers and continue The Journal at the expiration of the time paid for so that copies may not be lost nor files broken.

CHANGES OF ADDRESS—Subscribers should notify us promptly of change of address, giving both old and new addresses. Postmasters no longer forward magazines without extra prepayment.

CONTRIBUTIONS—As a medium of exchange for educational helps and suggestions The Journal welcomes all articles and reports, the contents of which might be of benefit to Catholic teachers generally.

THE CATHOLIC SCHOOL JOURNAL,
Member of The Catholic Press Association.
445 Milwaukee St. MILWAUKEE, WIS.

NOVEMBER, 1919

We have a strong movement since the war, that is eager and over-anxious for military education and it catches popular opinion, for much has been said as to the physical good resulting from army life to young men. Very good, but do not emphasize it too much, a revulsion will soon come as it did concerning over-worked athletics. As a virile secular editor put it the other day, "These federal fellows have an idea that education is like a poultry yard. Nothing but feeding chickens and gathering eggs and potpies. A politician should drop education like a hot potato. Very true, the curse of public education is that it too often is made the football of politics and that one of the strong reasons, why we Catholics ought to fit shy of every effort made to draw our schools into the vortex of political life, which the Smith-Tanner bill is likely to do.

How easily it is for public institutions to drift far away from their original design and purpose? This is most emphatically true of public educational institutions. Some years ago down in Ohio, which is now known as the Ohio State University, was started as an agricultural college, but as a secular paper remarked recently, it is now the headquarters of every dinky profession, trade and employment. The Duluth News-Tribune has exposed the use of the public schools for league of nations propaganda through the study of a political pamphlet—and so it goes. Every local or

national drive or propaganda is foisted upon the schools as a beast of burden to bear every load. Have we not sometimes in the same way permitted our parochial schools to be made a place for collecting money for this, that and every purpose. Just a we bitt of discretion is needed now and then to check this growing tendency to make the school of the parish a collection agency for all sorts of purposes and as a consequence to cause the parents of pupils to think they are exploited and used as tools.

Attention has been directed to the fact that the war has vindicated the parochial school in so far as it has brought clearly to the front that soldiers, educated only in our American parochial schools, were just as patriotic courageous and worthy of promotion as those educated under other auspices. A recent conversation with a Catholic officer, before whom came all sorts of men for examination, elicited the information that nearly in every case he could tell if a soldier lad was out of a parochial school—first by his habit of attention and courtesy, and knew by his prompt answer of yes or no to whatever questions were put to him. He said: "I found many of them well posted on American history and none of them went so far as to answer like the flip-pant youth, that the cause of the Civil War was 'the nigger.'"

"O Liberty! Liberty! how many crimes are committed in thy name? True and we may likewise cry out—O Education! Education! how much nonsense is exploited in thy name! An international gathering of women doctors in New York recently allowed one speaker to put before them this proposition: "Education should appeal to the child as a form of play." Abolish all ideas of any work or effort—sham all the way through. Then another speaker advocated the abolition of all examinations and merit marks, etc. Throw out everything that savors of age—everything must be new and novel. Are we not a progressive people? What need to follow any previous custom? Anarchy in government is quite popular—so let us try it in education. That is the baneful notion today in educational circles. Because certain modes are urged—therefore they are no longer to be used. Yet experience has shown that school children are much the same today as 200 years ago—the same immortal souls to guide and save. How truer and saner are the words of Mrs. Jameson in her "Winter Glides and Summer Rambles" than the words of the women above quoted. Mrs. Jamison thus moralizes: "The true purpose of education is to cherish and unfold the seed of immortality, already sown within us; to develop, to their fullest extent, the capacities of every kind with which the God who made us has endowed us."

Feb. 16 to 22 has been designated as National Father and Son week, and will be observed generally in the schools.

CROSSROADS.

Have you ever struck the crossroads
And not known which one to take—
For there must be one of choosing,
And another to forsake?
And, whichever road you follow,
You will find out later on
That it would have been much better
On the other to have gone!

Well, 'tis so in life quite often,
And we stand, and look, and grope.
We see nothing for our guidance,
So we cling to one small hope
That the road we have selected
Is the one for us decreed,
And we set our teeth, and follow
To whatever it may lead!

—Sister Amadeus, O. S. F.

Msgr. Barnes, describing Catholic life at the universities of Oxford and Cambridge, speaks of the calamitous period just ended. "The universities have been hard hit by the war," he says, "and are now almost denuded of students. Where in 1916 there were 4,000 at each university, there are now barely 350, and these for the most part the halt, the maimed and the blind."

In introducing Cardinal Mercier for the honorary degree of Doctor of Laws President Harry Pratt Judson, of the University of Chicago, said:

"The University has had as its guest Marshall Joffre, peerless soldier of the Marne. Today we are proud to have as our guest another of the great figures of the war for humanity, the peerless priest of Belgium. But we think of him not as a priest today. We hold him as one of the foremost of that group of statesmen and soldiers who by their toil and genius won the great victory which has saved civilization in these last few years. He is not a priest only, but in a very real sense he is a great soldier of humanity and a great statesman.

"One can think of the arrogant head of the then victorious state exclaiming, as did Henry the Second of England of another Cardinal, 'Will no one rid me of this turbulent priest? But in Belgium no one dared. The Cardinal was like a granite rock on our own New England coast. The surf dashes over it, storm clouds surround it, but in the end the sun breaks through and the crag stands serene, unharmed, immutable."

For all our young children, both of native born and of foreign born parentage, and especially for the latter, kindergarten schools should be provided, either by public or by private support. Our millions of children of kindergarten age should no longer be deprived of the training which the kindergarten gives in industry, loyalty, patriotism, and the social virtues which are so essential in our political, social, and industrial democracy.

I should like to urge all school officers and all citizens who are interested in the welfare of the people and in the permanency and fullest development of our democracy to use their influence for the establishment and maintenance of kindergartens for all children.

P. P. CLAXTON,
U. S. Commissioner of Education.

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W. J. BEECHER,
Editor
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THINGS FOR PUPILS TO MAKE

Mary Eleanor Kramer, Agricultural Extension Department, International Harvester Company, Chicago

MAKING A NAIL BOX

The following lesson is taken from the second or "Making Things" year of Professor P. G. Holden's rotation plan for the vitalized teaching of agriculture.

PLANNING A NAIL BOX

Sometimes it is advisable to make the drawing larger than the object. This is especially true where the thing to be made is very small.

In Fig. 1 of the nail box observe that no dimensions are shown. Draughtsmen call this a "perspective" drawing. It shows how the nail box will appear when completed, and conveys an idea of proportions. It will help in reading the working drawings.

The abbreviation S2S is a term used by lumbermen to indicate lumber which has been planed or "surfaced" on two sides. S1S is used to indicate lumber surfaced on one side.

NAIL BOX NO. 1

The working drawings for two different nail boxes are given. We may make either one or both of them.

Box No. 1 is planned for nails and screws, while box No. 2 is a combination nail, screw and tool box. Box No. 2 is suitable only for small tools such as try square, rule, hammer, screw driver, etc.

A nail box is almost a necessity on the farm. Without it, nails, spikes, staples, screws, bolts and a miscellaneous assortment of small hardware are generally dumped into a box or bucket and the result is that we have much of everything and little or nothing. A nail box is a time saver.

Keep the nails where they will not get rusty and dirty. Always have the assortment of sizes in the box. Keep the hammer near the nail box.

Refer to the working drawing and determine the amount of material needed to make box No. 1. Observe first in Fig. 1 a perspective drawing, or pen sketch, of the box. It will give an idea of its shape and proportions.

Now refer to Fig. 2, a view of the box looking straight into the top of it. Here we see the partitions, sides, ends and bottom. We see three partitions in the box and four compartments, two of them 3" wide and two of them 4" wide. We see that the box is 4½" wide, inside dimensions, and 16½" long on the outside, and that it is made of lumber ½" thick.

Fig. 3 is a side view of the box. Here we see nothing but one side, the edge of the bottom, the nail heads and some double broken lines which show where the partitions are located on the inside of the box. We observe that the height of the box is 3½" inside measurement.

Fig. 4 is an end view of the box showing one end piece, the ends of two side pieces and one end of the bottom piece. The broken lines show where the nails are to be driven to fasten the sides. We also observe in Fig. 4 that the box is 5½" wide on the outside.

What the Drawings Show

Fig. 1 drawing shows the completed box.			
Fig. 2 drawing shows:			
2 pieces for ends.....	½"	Thick	Length
3 pieces for partitions.....	½"		4½"
2 pieces for sides.....	½"		4½"
			16½"
Fig. 3 drawing shows:			
1 piece for bottom.....	½"		16½"
1 piece for side.....		3½"	16½"
Fig. 4 drawing shows:			
1 piece for end.....		3½"	
1 piece for bottom.....	½"	5½"	

In reading the drawings we have determined that the box will require the following finished material.

No. of Pieces	Uses	Finished Dimensions
1	Bottom	½" x 5½" x 16½"
2	Sides	½" x 3½" x 16½"
2	Ends	½" x 3½" x 4½"
3	Partitions	½" x 3½" x 4½"

Lumber Required

(Refer to Fig. 5. Take note of the broken lines and measurements.) To make the box we will need two pieces of lumber.

One piece ½" x 4" x 6'.

One piece ½" x 6" x 18'.

Hardware Required

Two dozen 4d or 6d nails.

Tools

Saw, hammer, lead pencil or scratch awl (or use a nail), rule, try square or carpenters' steel square.

Laying Off the Parts

There may be no tools in the school room so we can arrange to get them from home. It may also be necessary to work out in the school yard.

If there is no work bench, some one may donate one, or we may bring some pieces of plank and make one. In many cases the school board will furnish a bench. Saw horses or boxes can be used if necessary.

We must realize that we will not have all the things we need to start with, and there will be some difficulty, but we must do the best we can.

Some one will have to make a beginning.

Lay off all the pieces before cutting any lumber.

The amount of lumber needed is so small it will not be necessary to buy it. Some one will have the lumber at home, or the boards from empty boxes may be used.

The dimensions of lumber, especially pine lumber of the common grades, always run short; or, as lumber men say, "scant," in width and thickness. Lumber bought of the dealer for 6" boards will be only 5½" wide if planed or dressed. If rough or unplanned they will be 5⅞", ⅛" being lost in shrinkage.

The pieces for the ends, sides and partitions are each 3½" wide. Four-inch material may be used. Lay it off as in Fig. 5.

Finishing the Nail Box

1. In putting the different parts of the nail box together, first nail one side and one end together, using the simple butt joint as shown in Fig. 6.

2. In like manner, nail the other end to the side and true both ends with the try square, as shown in Fig. 7.

3. Nail on the other side.

4. Turn the box over and nail on the bottom.

5. Refer to Fig. 2 of the working drawing and following instructions, fasten in the partitions and the box is complete.

TO TEACHERS

The pupils will no doubt each want to make a nail box. In the simpler things, such as the nail box, book rack, etc., it will be advisable to extend that privilege to each member of the class.

COMBINATION NAIL BOX NO. 2

The combination nail and tool box has been referred to in Lesson 5. It is a little more complicated than the plain nail box.

The Working Drawings Show

Fig. 1 is a perspective drawing of the box.

Fig. 2 is a top view looking down into the box. Note that there are three small partitions on one side of the box and one long, narrow partition running the full length of the box on the other side. The box is 15" long, 7" wide inside measurement, and is made of ½" lumber. The small parti-

tions are each $3\frac{1}{2}$ " x $4\frac{2}{3}$ " in the clear, that is, inside measurement. The large partition is 3" x 15" in the clear.

Fig. 3 is a side view of the box. It shows that the side is 3" high and that the bottom is set inside of ends and sides instead of being nailed on the outside, as was done in making the plain nail box. Fig. 3 also shows that the box has a handle. The round circles indicate the number and position of the nails used on one side of the box.

Fig. 4 is an end view. Here we see the position of the bottom and one of the partitions indicated by dotted lines. Take note of the nails; the diameter of the handle shown by the circle; the manner in which the handle is secured, and the width of the top of the end piece. Observe also that the length of the bevel on the end piece is $3\frac{1}{4}$ ".

The result of our reading of the drawing will give us the finished dimensions or the length, width and thickness of each piece required to make the box. Read the list of finished

material and point out in which of the figures the different pieces are shown.

Finished Dimensions

	Thick	Width	Length
1 piece for bottom.....	$\frac{1}{2}$ "	x 7"	x 15"
2 pieces for sides.....	$\frac{1}{2}$ "	x 3"	x 16"
2 pieces for ends.....	$\frac{1}{2}$ "	x 7"	x $8\frac{1}{2}$ "
1 piece for long partition.....	$\frac{1}{2}$ "	x $2\frac{1}{2}$ "	x 15"
1 piece for handle (round).....	1"	x	x $16\frac{1}{2}$ "
2 pieces for short partitions.....	$\frac{1}{2}$ "	x $2\frac{1}{2}$ "	x $3\frac{1}{2}$ "

Before purchasing the lumber refer to Fig. 5. Study the drawing: a, bottom piece; b, end pieces; c, waste; d, sides; e, middle partition, etc., etc.

As the box is made of $\frac{1}{2}$ " lumber of short lengths, a pine crate of same kind can no doubt be obtained free from the store or meat market.

(Continued on page 293.)

WORKING DRAWING FOR A NAIL BOX

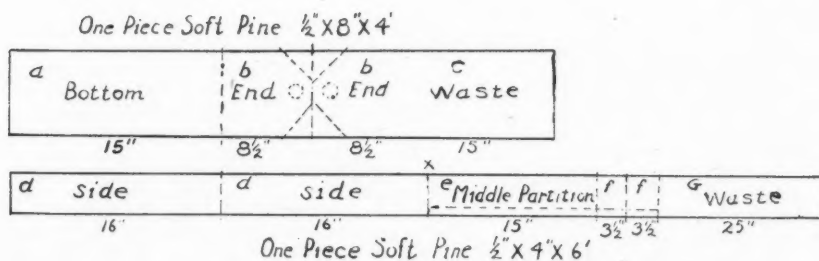
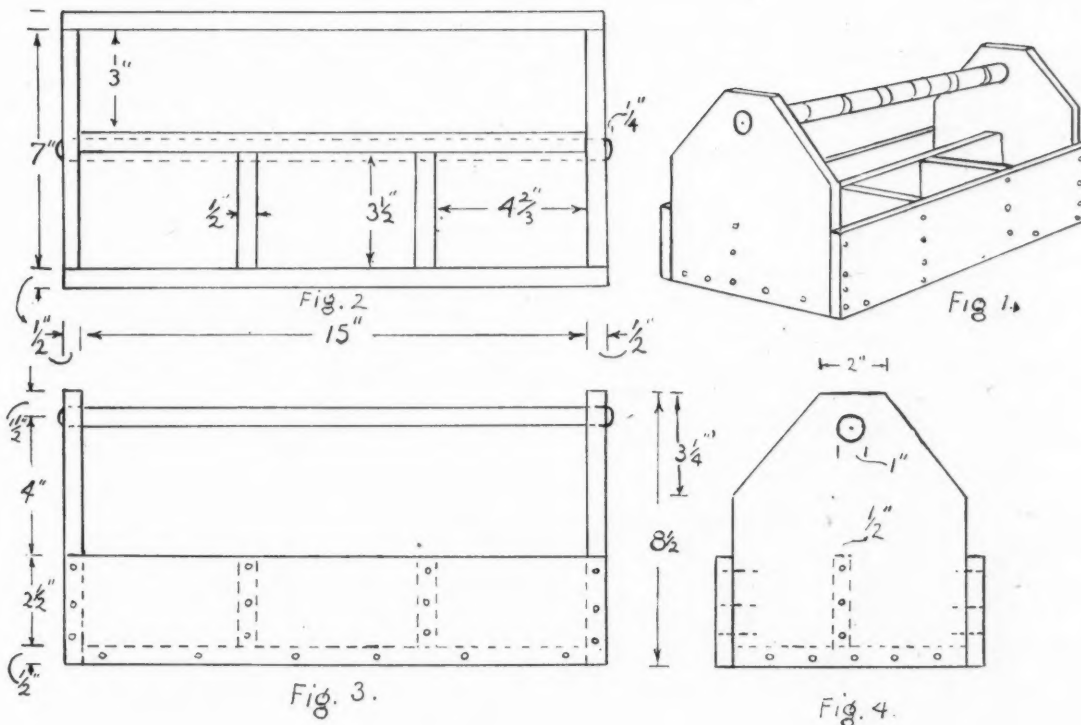


Fig. 5.

The Catholic School Journal

PICTURE STUDY

Elsie May Smith

SIR GALAHAD—BY WATTS

Sir Galahad is the embodiment of perfect knighthood—its energy, chivalric courage, nobleness and purity. Every boy has the instincts of the fighter. Fighting appeals to his interest and his sympathy. Here is the ideal warrior portrayed in picture and song. The subject affords opportunity to show the boys what priceless treasures in life and character have been developed by those who pursued the warrior's calling in the spirit of Sir Galahad.

Before turning to Watts' picture, to give the child the visual presentation of Sir Galahad, the teacher may well pause to give him an idea of the knight as Tennyson has described him. Arouse his interest in Sir Galahad, lead him to feel admiration and enthusiasm for his courage and energetic youth, his strength and purity, his disinterested devotion and singleness of purpose. When the child is stirred to a realization of these things, he is ready for the message the picture has for him.

Tennyson's Poem of Sir Galahad

Tennyson makes Galahad portray his own life and character in these words:

"My good blade carves the casques of men,
My tough lance thrusteth sure.
My strength is as the strength of ten,
Because my heart is pure.
The shattering trumpet shrilleth high,
The hard brands shiver on the steel,
The splinter'd spear-shafts crack and fly,
The horse and rider reel:
They reel, they roll in clanging lists,
And when the tide of combat stands,
Perfume and flowers fall in showers,
That lightly rain from ladies' hands.
"How sweet are looks that ladies bend
On whom their favors fall!
For them I battle till the end!
To save from shame and thrall:
But all my heart is drawn above,
My knees are bow'd in crypt and shrine:
I never felt the kiss of love,
Nor maiden's hand in mine.
More bounteous aspects on me beam,
Me mightier transports move and thrill;
So keep I fair thro' faith and prayer
A virgin heart in work and will.
* * * *

"Sometimes on lonely mountain-meres
I find a magic bark;
I leap on board: no helmsman steers:
I float till all is dark.
A gentle sound, and awful light!
Three angels bear the Holy Grail;
With folded feet, in stoles of white,
On sleeping wings they sail.
Ah! blessed vision! blood of God!
My spirit beats her mortal bars,
As down dark tides the glory slides,
And star-like mingles with the stars.
* * * *

"A maiden knight—to me is given
Such hope, I know not fear;
I yearn to breathe the airs of heaven
That often meet me here.
I muse on joy that will not cease,
Pure spaces clothed in living beams,
Pure lilies of eternal peace,
Whose odors haunt my dreams;
And, stricken by an angel's hand,
This mortal armor that I wear,
This weight and size, this heart and eyes,
Are touched, are turned to finest air.

"The clouds are broken in the sky,
And thro' the mountain walls
A rolling organ harmony
Swells up, and shakes and falls,
Then move the trees, the copses nod,
Wings flutter, voices hover clear:
'O just and faithful knight of God!
Ride on! the prize is near.'
So pass I hostel, hall and grange;
By bridge and ford, by park and pale,
All arm'd I ride, whate'er betide,
Until I find the Holy Grail."

In order that the children may more fully understand the Knight whom the artists has portrayed, review the legend of the quest for the Holy Grail by King Arthur's knights. The Holy Grail, according to some legends of the middle ages, was a chalice or platter from which Christ ate at the Last Supper. According to this legend the Grail was brought to England and there preserved for generations. It was believed that if the Grail were approached by any but a perfectly pure and holy person, it would be borne away and vanish. Its keepers, according to the legend, having become impure, the Grail disappeared and thereafter was an object of search to numerous knights. The quest was to be undertaken only by one who was perfectly chaste in thought, word and act. Sir Galahad was one of the three knights of King Arthur's Round Table who achieved the quest and saw the Grail.

Make this knight real and vivid for the children. Emphasize the source of his strength in his purity. Point out to them the present glory of his reward. Let him become the type of all true warriors, a type of those who go forth today to fight the moral battles of life, overcome its evil, and strive to reach the great goal of righteousness. Thus we may all share Sir Galahad's labor and his reward. He becomes a pattern for us all.

Questions for Study

When we look at Watts' picture, we are immediately conscious of an atmosphere of purity and refinement. This pervades the whole picture.

Note the beauty and composure of Sir Galahad.

Is he young or old? Where is he?

Why is this setting in the deep woods a good one for a knight?

Where does the light fall?

How could we tell from the picture that this young man is a warrior?

Notice the armor, its metallic lustre, its different parts, the steel links of the mail shirt below it.

What weapon does Sir Galahad carry?

What do knights wear on their heads?

Where is Sir Galahad's helmet?

Let us suppose that Sir Galahad has removed his helmet for a purpose. What do you think that purpose is?

See where his hands are. Why does he have them there?

What kind of an expression is on his face?

Notice the horse. What is the color of the horse?

Is the horse large and strong or puny and weak?

Does this knight in the picture remind you of Tennyson's knight in the poem?

Has Watts succeeded in giving us a picture of the kind of knight Tennyson had in mind?

Does this knight look courageous?

Would he battle for the ladies?

Is he pure and noble?

Does his face make you think he would have the vision of the angels with the Holy Grail?

The Artist

The life of George Frederick Watts was marked by no sensational happenings. It was the uneventful life of the scholar and philosopher. Born in London in 1817, in his

(Continued on page 286.)



SIR GALAHAD

G. F. Watts

GAMES AND RHYMES FOR LANGUAGE TEACHING

The following exercises for Language Teaching through games and rhymes are published from a new book on games and rhymes for language teaching issued by the Beckley-Cardy Co., of Chicago. The book is well worth the price of 75 cents to any primary teacher. The following exercises are taken at random from the pages of the book:

"I WISH I WERE A PONY"

Singing Game. Air, "Buy a Broom"

To drill—"I wish I were"

To eliminate—"I wish I was"

1. I wish I were a pony, a pony, a pony,
I wish I were a pony, for ponies can trot.

Chorus (children imitate trotting):

For ponies can trot, for ponies can trot,
I wish I were a pony, for ponies can trot.

2. I wish I were a hop-toad,
For hop-toads can hop.
3. I wish I were a turtle,
For turtles can crawl.
4. I wish I were a rabbit,
For rabbits can jump.
5. I wish I were a wild horse,
For wild horses run.

Repeat as in the first stanza, imitating the action mentioned when singing the chorus. Stand quietly while singing the verse. The children may run to their seats at the last chorus. The game may be played in a circle out of doors, or in the aisles of the schoolroom.

WHAT I SAW IN THE COUNTRY

To be memorized

To drill—"I saw"

To eliminate—"I seen"

1. I saw happy birds in the trees,
I saw busy, humming bees.
2. I saw waving fields of grain,
I saw the broad, grassy plain.

PICTURE STUDY

(Continued from page 284.)

youth he delighted to read Scott's novels, the Aeneid and the Odyssey. In these he found many themes to paint. He studied art a short time in the schools of the Royal Academy. He loved to visit the British Museum, to stand before the Elgin Marbles—a collection of Greek sculptures, chiefly of the school of Phidias.

In a real sense he was self-taught and self-directed, although he owed much to Haydon and the great artist Turner. When the new Houses of Parliament were opened in 1843, the Fine Arts Commission offered prizes for cartoons to be used for frescoes on the walls of the building. Watts was one of the youngest of the competitors and won a prize of about fifteen hundred dollars with a cartoon called "Cacus." This money enabled him to make a long desired visit to Italy where he studied the great Venetians, especially Titian, Giorgione and Tintoretto. He considered these great painters as his kin and contemporaries, and almost worshipped Tintoretto, whose work is often suggested in the productions of Watts. After four years of dreaming and study, Watts returned to England. Another prize of twenty-five hundred dollars was won with his "Alfred inciting the Saxons to Maritime Enterprise." This was also intended as a decoration for a public building. Watts hoped by beautifying great public buildings to raise the ideals and aspirations of the common people. Pursuant to this end he offered to decorate at his own expense the great hall in the Euston

3. I saw many daisies white,
I saw the big moon at night.
4. I saw fleecy clouds floating by,
I saw twinkling stars in the sky.

THE RUN AND CATCH GAME

To teach—"a" and "an," "ran," "caught"

To eliminate—"run" and "ketch"

The teacher should prepare a number of stiff cards which may be read across the room. (These can easily be made with a primary printing outfit, using any light-colored paste-board for the cards. Before using the list of words in the game it is best to use them in a word drill.)

Upon each card should be printed one of the following names:

duck	horse	goose
sheep	turtle	deer
kitten	lion	fly
ostrich	snake	flea
alligator	pony	pig
woodchuck	eel	rat
chicken	hen	

Set as many cards as desired on the ledge of the black-board, the names being turned away from the children.

At a signal, any number of children, from two up to the number of cards set up, run to the board. Each seizes a card, and, without stopping, all run back to their seats.

When the children are all seated, the teacher asks: "What did you do, William?" The reply is: "I ran and caught a flea," or whatever his card tells him to say.

The teacher may emphasize still further the "I ran" by asking: "Did you have to run fast?" and the child should reply according to the speed of the animal caught.

"Yes, I ran very fast" (for deer, ostrich, horse, etc.).

"Yes, I ran quite fast" (for alligator, pig, woodchuck, etc.).

"No, I hardly ran at all" (for turtle, snake, duck, etc.).

To close the game, the teacher says: "Now, all run and put the animals back into their cage." At which the pupils run and place the cards in the box where they are kept.

The teacher should carefully watch "a" and "an."

Railway Station, London; but his offer was refused, as the foolish whim of a dreamer, by the directors of the Railway whose lack of imagination and hidebound conventionality prevented them from seeing the value and possibilities of the undertaking. Nevertheless, Watts perhaps did more than any other man to domesticate high art in English homes.

When he was elected an associate of the Royal Academy in 1867 he contributed a picture called "A Lamplight Study" and a year later, when raised to the rank of Academician, "The Wife of Pygmalion" and "The Meeting of Jacob and Esau." He was one of those artists who, from their youth up, are able to live for their art without regard to profit. He stands quite apart from other artists in the quality of his genius, doing things in his own way, although in form he follows the Venice of the later Renaissance. He first found the expression of his personality in splendid allegories in the form of oil paintings. These allegories he invents for himself rather than depending upon poets for them as many artists do. While he is similar to the old Venetians in his external form, he is different from them in the inward meaning of his work, which displays the severity and hardness of the Northern spirit, with the idea dominating more than is true in the works of the Southern masters. At the same time his creations are tinged with the sadness that stamps so much of the thought of the nineteenth century. He expressed his aim in painting "as an endeavor to put into visible form the ideas of the age" in such a beautiful

(Continued on page 288.)



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OLD GLORY'S place now is in every school yard and every school room in the land. Love of country, no less than duty, demands this show of the colors. Next to the Stars and Stripes, put the flags of the Allies.

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You can make every day PATRIOTS' DAY and without a cent of expense, through the help of your scholars, secure the flags and portraits needed for decoration. We are the originators of this plan and have already given away over 50,000 American flags to schools. Get YOURS at once. Read these offers:

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We will send you 50 emblematic flag buttons in the national colors or assorted with portrait buttons of Washington, Lincoln and James Whitcomb Riley. They are beauties. Your pupils will easily sell them for 10 cents each. Return the \$5.00 to us and we will send a beautiful silk U. S. flag, 32x48 in., heavy quality, mounted on staff with gilded ornament—FREE.



OFFER No. 3

To proudly place next to the Stars and Stripes you will want a set of our Allies' Flags, each 16x24 inches, mounted on staffs with ornaments. There are five of them, American, French, English, Belgian, and Italian. New history is being made so fast every day that it is hard to keep pace with events of tremendous importance. As battles are fought and won it will help you show the colors of the nations who are fighting that freedom shall not perish from the earth. These flags of the Allies are beautiful for inside ornamentation. We will send them for the sale of 35 buttons at 10 cents each—FREE.

OFFER No. 4

We have secured sets of handsome silk flags of the Allies, five of them—American, French, English, Belgian and Italian. They are each 12x18 inches and mounted on staffs with ornaments. You will be glad to use these beautiful flags anywhere. They are rich enough to grace any well-appointed home no less than the school room. They recall the glories won by Joffre, Haig, Pershing, and the brave boys on the battle fronts of the Marne and along the Belgian front. You will want the tri-color of glorious France, which

stood firm against the selfish cruelties of imperialism and saved the civilization of the world. You will want the flag of Britannia's fleet, which has kept the German navy bottled up. For the sale of 50 buttons at 10 cents each we will send the lot—FREE.

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We will send a high-grade, standard U. S. flag, 5 ft. x 8 ft., fast colors. The stripes are sewed and the stars EMBROIDERED on both sides. This flag will stand the weather and is made to use anywhere, indoors or out. This is the flag for all practical purposes. Carry it in your class parade! Rally 'round it as you sing "The Star Spangled Banner." For the sale of 50 buttons at 10 cents each—FREE.

State Department of Public Instruction of Indiana

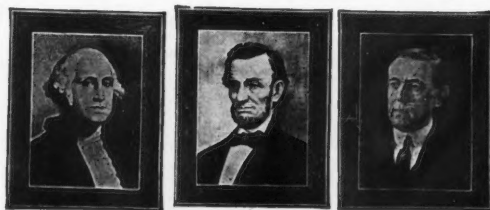
Indianapolis, Indiana, December 18, 1916.

To whom it may concern:—

I am acquainted with the Mail Order Flag Company of Anderson, Indiana. It gives me pleasure to say that I personally know the members of this firm and can say in positive terms that they are reliable and responsible. Their plan of supplying flags and pictures to the schools is a very excellent one.

Very truly yours,

(Signed) CHAS. A. GREATHOUSE,
State Supt. of Public Instruction.



OFFER No. 5

Americans today are talking of Washington and Liberty, Lincoln and Freedom, and Wilson and Humanity. You will be delighted with our wonderful "OIL PROCESS" paintings of these great Americans. They are wonder pictures, showing the artists' touch in the original, the brush marks, rich colorings, and pigments just as they were laid on the canvas. As durable and beautiful as the originals. Can be washed and will never fade. These portraits are 13x16 inches in a 1 1/4-inch gilded frame. For the sale of 35 buttons you may choose one picture, for the sale of 60 buttons two pictures, and for the sale of 75 buttons we will send all three pictures—FREE.



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This Giant Pencil Sharpener, not the small kind for standard pencils only but for every pencil from the smallest to the largest. Does not break the lead and saves time as well. For both hard and soft pencils. For the sale of 25 buttons at 10 cents we will send you the Pencil Sharpener—FREE.

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PICTURE STUDY

(Continued from page 286.)

way that they would bring a response from the noblest nature of the men and women of his time. His pictures were to serve as a stimulus to reflection and deep thought. "The end of art," he wrote, "must be the exposition of some weighty principle of spiritual significance, the illustration of a great truth." Among his works may be mentioned "The Prodigal," "By the Sea—a Study," "The Dove," "Love and Death," "Love and Life," "The Window-Seat," "Sir Galahad," "Thetis," "The Spirit of Christianity," "The Illusions of Life," "The Angel of Death," "Hope" and "Time, Death and

Judgment." His works have a depth and simple grandeur that make them unique, so wonderful is his sense of beauty, so direct and condensed his power of giving form to his ideas which show force, dignity and striking originality. Thus, while from time immemorial other artists have imaged Time the Destroyer as an old man, to him he appears to be ever young and strong, marching through the ages with unfaltering step, not only a destroyer but the leader of life as well.

Watts painted a marvelous series of portraits of the famous people of his time. In these he was both earnest (Continued on page 291.)

BIRD STUDY FOR NOVEMBER

THE CHIMNEY SWIFT

T. GILBERT PEARSON in Audubon Leaflet

One late summer's evening, after the sun went down, there were observed flying above the treetops of a North Carolina village, a large number of black objects. Someone said they were bats, while others pronounced them Swallows, but they were neither. The swarm of dusky forms swinging rapidly about the sky was a flock of Chimney Swifts. They seemed



Chimney Swift

to be more numerous in the neighborhood of a large college building. Presently they began circling in one rushing, revolving, twittering mass of bird-life. One side of this living wheel passed directly over the large chimney which led downward to the furnace in the basement.

A Chimney Bedroom!

Suddenly, during those last moments of twilight before the darkness falls, one of the Swifts threw up its wings and dropped out of sight in the chimney. Soon another did the same, then another and another. They went in by pairs, by fours, almost by dozens. The wheel continued to revolve

while a stream of birds, as if thrown off by a kind of centrifugal force, went pouring down into the gaping mouth of darkness.

We stood and counted as best as we could the numbers in this cataract of feathered life. Not for one moment was the scene changed until the play was at an end. "One thousand," I said. "One thousand and twenty-five," answered the gentleman with me, who had probably counted more correctly. Five or six birds that had hesitated to the last moment to take the plunge, and now possibly missed the moral support of the large company, gave up the idea of stopping there that night and, turning, flew away in the falling darkness. Night closed in upon the great chimney with its sooty walls lined with an army of clinging, drowsy Swifts; for this was the huge bedroom of these little picaninies of the air.

Tireless Flight

It was now seventeen minutes past 7 o'clock. Less than twenty minutes had been required for the flock to enter. Since early morning each bird had been upon the wing, roaming the endless pathways of the air in quest of insect-food. It is possible that not once during the day had one paused to rest, as the Swift trusts the weight of its body to its weak feet, except in places where, as in the hollow breast of a great tree, or down the yawning throat of a chimney, it can cling to the perpendicular wall, braced from below by its tail, each feather of which ends in a stiff, needle-like continuation of the shaft.

In the early morning we hastened out to see if the Swifts were up and away. Over the rim of the chimney we found them coming, singly, by twos, by three, by fours; making long sweeps toward the earth with the first bound; then, mounting high in air with innumerable twitterings, they would be off for the day's experiences. At five minutes of 6 o'clock they ceased to appear. More than eight hundred had been counted within fifteen minutes. Something unexpected now happened. Back into the chimney came rushing the Swifts. In ten minutes one hundred and sixteen had re-entered. What could it mean? Up from the east a dark, threatening cloud was moving. The Swifts had espied it, and all those that by this time were not far afield came hurrying back to the chimney of refuge.

Preparing to Migrate

For many evenings we watched the birds. They always went to roost the same way, going through the same performances. For more than two weeks they continued with us. One day, near the middle of September, we saw from our window that the maple trees over on the hillside were turning yellow and red. "Autumn has come," said my friend. Perhaps the Swifts saw the sign, too, and passed the word that the summer had ended and the air would soon be free of insects.

That evening, at the hour of gathering about the chimney, less than one hundred appeared. The great flock had taken up its line of flight and was now far on its course toward the land of perpetual summer. The others lingered for some

time, gathering in stragglers, and also those families the young of which had been slow in getting upon the wing; and then one day they, too, were off to join their fellows in the far south.

We shall see no more of the Swifts until some day next spring, when we may hear falling to us from the air above a joyous twittering, and, looking up, may catch a view of the first arrival, a black, animated, bow-and-arrow-shaped object darting about at such a height that it seems to be scratching its back against the sky.

A Bracket-Nest

These birds usually reach us in April, and within a few weeks nest-building begins. The structure is a bracket-work of dead twigs, glued together somewhat in the form of a half-saucer. It may be found sticking to the wall on the inside of a chimney.

These twigs are ends of small dead branches broken from the trees by the birds, who grasp them with their feet or bill while on the wing. They are fastened together by a salivary substance secreted by glands in the bird's mouth. Apparently the flow of this gluing secretion is sometimes checked. This is possibly due in part to an unhealthy condition of the bird. At such times the nest-building must proceed slowly, and its completion may even be delayed until time for the eggs to be deposited. Often nests have been examined which contained eggs many days before the full number of twigs had been glued in place.

Before the settlement of this country the Swifts built their nests on the inner vertical sides of hollow trees, but when the white man came, with his chimneys, they left their homes and came to dwell with him.

"I well remember the time," Audubon wrote in Volume 1 of his "Birds of America," "when in lower Kentucky, Indiana and Illinois many resorted to excavated branches and trunks for the purpose of breeding; nay, so strong is the influence of original habit that not a few still (about 1808) betake themselves to such places, not only to roost but also to breed. . . . In such instances they appear to be as nice in the choice of a tree as they generally are in our cities in the choice of a chimney wherein to roost. Sycamores of a gigantic growth, and having a mere shell of bark and wood to support them, seem to suit them best; and wherever I have met with one of these patriarchs of the forest rendered habitable by decay, there I have found the Swallows (Swifts) of the forest breeding in spring and summer, and afterward roosting until the time of their departure."

A chimney is occupied usually by but one pair of birds. Audubon noticed this as a variation from the original habit of breeding, as well as roosting in communities in hollow trees. It is only in the autumn, when the Swifts accumulate from far and near about some favorite roosting-place, that we see many sleeping in one chimney.

The eggs of the Chimney Swift number four or five, and are white. Nature is not inclined to lavish her coloring material on the shells of eggs where it is not needed. With comparatively few exceptions, those that are deposited in dark places, as in chimneys, or holes in trees, or in the ground, are white. Such eggs do not need the protection of coloring matter, as do those that are laid in open nests, and are thus exposed to the eyes of many enemies.

Eats Harmful Insects

The Swift is a very valuable bird, as is shown by the following letter written February 23, 1911, by Mr. W. L. McAttee, of the United States Biological Survey:

"My investigation of the food of the species is complete to date, and I hope to prepare a publication on the bird before very long. I may state, however, that the bird's food consists almost wholly of insects, and that beetles, flies and ants are the principal items. It gets many beetles, the most serious enemies of our forests, when they are swarming, and takes also the old-fashioned potato-beetle, the tarnished plant bug, and other injurious insects."

Winter Home Unknown

An extraordinary thing is the fact that we know little or nothing of this bird in its winter home. It is commonly stated that it winters in northern Mexico; but this appears not to be so. Dr. Wells W. Cooke, the highest authority on

American bird-migration, refers to it (Bulletin 185, U. S. Dept. of Agr., 1915) as an unsolved problem. "With troops of fledglings catching their winged prey as they go, and lodging by night in tall chimneys the flocks (of Swifts) drift slowly south, joining with other bands, until on the northern coast of the Gulf of Mexico they become an innumerable host. Then they disappear. Did they drop to the water, or hibernate in the mud, as was believed of old, their obliteration could not be more complete. In the last week in March a joyful twittering far overhead announces their return to the Gulf Coast, but their hiding-place during the intervening five months is still the Swifts' secret."

In China and some neighboring countries, there are Swifts that build nests even more peculiar than the American species. No sticks or twigs are employed in their construction, the gummy saliva from the bird's mouth being the only material used. These nests are much sought by the people of those countries as an article of food. They are built on the faces of sea-cliffs, or the walls of caves; and are gathered and sold in the markets in large numbers as "edible bird's nests." To prepare them for the table they are cooked in the form of soup.

Distribution

The Chimney Swift resides in summer and breeds throughout all the United States, and within the southern border of Canada as far west as the eastern foothills of the Rocky Mountains and eastern Texas. Its winter home is not known.

ODE TO THE FLAG

By D. O. Scott

Emblem of life and liberty
Born of the blood and tears
Of Patriot Sires who died that we
Might live in honor and be free
Through all the passing years.

The wilderness that cradled thee
Has blossomed like the rose,
While thankful millions own thy sway
And hail thee at the break of day,
And bless thee at the close.

Emblem of power and majesty
The mighty dead who swore
To shield thee at thy place of birth
Will guard that sacred spot of earth
Till time shall be no more.

Where'er thy stars and bars unfold
On land or on the sea,
The oppressor of every race and clime
In trustful reverence wait the time
When thou shalt set them free.

Emblem of hope, the hue of Heaven
Is pictured on thy shield
The sunset glow, the morning light
Is penciled in the red and white
Upon thy waving field.

The dying soldier on the land,
The sailor on the sea,
Wrapped in thy folds sinks down to rest
As children on their mother's breast
With faith and trust in thee.

Emblem of truth and purity,
Within thy folds enshrined
Are honor, love and constancy
And faith in God, and charity
To all of humankind.

So shalt thou wave from age to age
Leading in glory's van
A mighty nation great and good,
An universal brotherhood
The gift of God to man.

THANKSGIVING DAY PROGRAM

Willis N. Bugbee

WHAT HAPPENED TO THE TURKEY

Characters: Mrs. Holmes and children—Clara, Annie, Susie and Tommy; Mr. and Mrs. Hiram Green and children—Jenny and Johnny; Peggy and Polly Brown, the wash-woman's daughters.

Costumes: The Holmes family wear ordinary clothing; the Greens wear coarse and perhaps a little awkward garments; the Browns wear shabby clothing.

SCENE

(An ordinary sitting room or living room at the home of Mrs. Holmes. Mrs. Holmes is discovered combing Clara's hair, Annie and Susie are putting on shoes.)

Mrs. H.—Do sit still, Clara. How do you suppose I can ever comb your hair with you twitching about so?

Clara—Oh, but you pull so hard, and I don't like to have my hair combed anyway.

Mrs. H.—Well, you've got to have it combed, no matter whether you like it or not. I've got to get you all ready before your Uncle Hiram and Aunt Matilda come for the Thanksgiving dinner.

Annie—Oh, jiminy! Won't I be thankful when Uncle Hiram and Aunt Matilda get here.

Susie—I'll be thankful, too, when Cousin Jennie and Johnny get here, then we'll have oceans of fun.

Clara—Well, I guess I'll be thankful for some of that big turkey. My! but it's an awful big one, ain't it, ma?

Mrs. H.—Yes, it takes a good big one to satisfy you children. I never did see such appetites as you folks have at Thanksgiving time.

Annie—We don't eat so much as Uncle Hiram does—not near. Why, last year he had four helpings of turkey and two pieces of pie. I saw him.

Susie—Say, ma, can't I have the wishbone? Clara had it last time and the time before, too.

Clara—Well, you can have it if you want it, I don't care. What I want's a lot of the white meat and a thigh and the heart and—

Annie—My sakes! Don't take it all. I'm going to have some of the breast and a leg and a wing and lots and lots of stuffing, ain't I, ma?

Susie—And oh, ma—can't I have two pieces of pumpkin pie?

Clara—And I can't hardly wait for some of that cranberry sauce and—

Annie—Yes, and some of those apple-jelly tarts. Um-m-m! Won't they be dee-licious!

Mrs. H.—Land sakes! Can't you keep still a minute till I get your hair done?

Clara—A minute? I'll bet you've been at it most a hundred minutes already.

Mrs. H.—And I'll be a hundred more if you don't keep quiet.

Annie—Dear! It don't seem as if I could ever stand it till dinner time.

Susie—My mouth waters so it just drizzles right out of the corners.

Clara—I just think we're going to have a perfectly scrumptious Thanksgiving this year.

Mrs. H.—There! Your hair's done at last, thank goodness. Now go and get your clean dress on and I'll button it up for you.

(Enter Tommy, running.)

Tommy—Oh, ma, ma! Somebody's gone and stole our turkey!

Girls—O-o-oh! Stole our turkey!

(They rush out.)

Mrs. H.—Whatever do you mean, Tommy?

Tommy—Why, you know our turkey was out there in the basket a few minutes ago and now 'tain't there at all. Somebody's stole it.

Mrs. H.—Land sakes! Who'd take our turkey right out of the woodshed in broad daylight? I guess you're mistaken.

Tommy—Well, you just go'n see if they ain't. They've took basket an' all.

(Girls rush in.)

Girls—Yes, ma, it's gone! The turkey's gone! Boo-hoo! boo-hoo! Now we won't have no nice Thanksgiving dinner. Boo-hoo! (Girls cry.)

Mrs. H.—Well, do hush! I'll go and see if I can find it. Maybe your pa's put it somewhere. (Exit.)

Susie—Now I can't have no wishbone! Boo-hoo! And I was going to wish the loveliest wish. Boo-hoo!

Clara—Well, who cares about the old wishbone? But we won't have no nice turkey to eat. Boo-hoo!

Girls—Boo-hoo! Boo-hoo! (Continue to cry.)

Tommy—O, gee whiz! You'd make a feller crazy. (Holds hands to ears.)

(Enter Mrs. H.)

Tommy—What'd I tell you, ma? Somebody stole it, didn't they?

Mrs. H.—It does beat all—whatever became of it. I left it in the basket just as your pa brought it home, with a cloth over it, and—

Clara—Mebbe Bronson's dog run off with it, ma.

Mrs. H.—Pshaw! He wouldn't take basket and all.

Tommy—I'll bet 'twas a tramp and they're going to invite some other tramps and have a regular Thanksgiving dinner all to themselves.

Mrs. H.—Well, I'm sure I don't know what we'll do—and all of Uncle Hiram's folks coming to dinner.

Girls (crying again)—Boo-hoo! We won't have no turkey for dinner.

Mrs. H.—Do keep still. Here's Uncle Hiram's folks now. Don't let them see you crying.

(Enter Hiram, Matilda and children.)

Mrs. H.—Come right in. We're so glad to see you.

Hiram—Well, well, here we be—Matilda an' myself an' the youngsters.

Matilda—Dear me suz! What's the matter with the little gals? They look's if they'd been a-crying'.

Hiram—Why, don't you know, mother? It's feast day today. They're probably sheddin' tears of joy.

Mrs. H.—Hardly that. It's—that is—you see—

Tommy—Somebody went an' stole our big turkey, so they did.

Girls—And now we won't have no Thanksgiving dinner. Boo-hoo!

Hiram—So they stole your turkey, eh? Well, well, that's too bad.

Johnny—Say, mebbe 'twas the same feller that stole our chickens, pa.

Jenny—I'll bet a cooky it was.

Mrs. H.—Oh, have you had some chickens stolen?

Hiram—I should say so—cleaned us right out, slick 'n clean.

Matilda—'Ceptin' one turkey gobbler that we brought along with us.

Hiram—And here he is. (Shows basket.) Ain't he a whopper!

Jenny—He weighs most as much as I do.

Johnny—Or me, too.

Children (peeping in basket)—Oh goody! Now we can have our dinner after all, can't we, ma?

Mrs. H.—It's certainly kind of you to bring it. I really didn't know what to do.

Matilda—You're welcome to it. I'm awful glad we brought it.

Mrs. H.—But I can't imagine what became of ours. It was right out there in the woodshed covered up in a basket and—

(Knock. Enter Polly and Peggy with large basket. Both are out of breath.)

Polly—Oh, Mrs. Holmes, we made a mistake—

Peggy—You see we came after your washing and—and—
Polly—And we saw that basket out in the woodshed and we thot—we thot—

Peggy—We thot it was the washing, and so we took it home and—

Polly—And when ma opened it she saw it was a turkey, and—

Peggy—And so she sent us right back with it.

Polly—And we've run every step of the way and—and—

Both—And we're ever so sorry we made the mistake, ma'am.

Matilda—Well, you poor dears!

Hiram—Ha! ha! Kinder funny washing, wasn't it?
(All laugh.)

Clara—Now we'll have two turkeys, won't we, ma?

Mrs. H.—No dear, one is enough for us. We're going to give this one to Polly and Peggy for their own Thanksgiving dinner.

Polly—Oh, thank you! thank you!

Peggy—We did want a turkey so much, but—but—

Polly—But really we can't take it ma'am. Ma wouldn't let us.

Hiram—Say, little gals, just you tote that turkey right along home an' tell your ma we've got more'n we can make way with here, an' she'll be doin' a good turn by takin' it off your hands. You wouldn't want us to make ourselves sick eatin' turkey, would ye?

Both—N-no, sir.

Hiram—Just what I thought. So you see, we can all be happy.

Peggy—And thankful, too, sir.

Hiram—That's it—happy an' thankful.

Mrs. H.—Over the turkey that wasn't stolen.

(Curtain)

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THANKSGIVING JOYS

Cartloads of pumpkins, as yellow as gold,
Onions in silvery strings,
Shining red apples and clusters of grapes,
Nuts and a host of good things,—
Chickens and turkeys and fat little pigs—
These are what Thanksgiving brings.

Work is forgotten and play-time begins,
From office and schoolroom and hall,
Fathers and mothers and uncles and aunts,
Nieces and nephews and all
Speed away home, as they hear from afar,
The voice of old Thanksgiving call.

Now is the time to forget all your cares,
Cast every trouble away,
Think of your blessings, remember your joys,
Don't be afraid to be gay!
None are too old, and none are too young,
To frolic on Thanksgiving Day.

—Youth's Companion.

PICTURE STUDY

(Continued from page 288.)

and sincere, painting his subjects with such a force of expression, simple grandeur and grasp of character that he was the historian of his time, in that the character and thought of the Victorian age are mirrored in his work. From these portraits one is able to say which man was a poet, which a painter and which a scholar. This collection, many of which are to be seen in the National Portrait Gallery in London, includes portraits of the following great men: Tennyson, whom Watts especially loved and admired, Robert Browning, Matthew Arnold, Swinburne, William Morris, Carlyle, John Stuart Mills, Motley, Leslie Stephen, Gladstone, Martineau, Dean Stanley and George Meredith. Ruskin

THAT MOVIE-SHOW

Lucile Crites

I tell you what, it's kinder tough
To have to be a boy.
There's such a lot always to do,
And grown folks there to make us too,
I sometimes wish my life wuz thru,
I have so little joy.

But one thing that I like to do
To help forget my woes;
When I have chopped a cord o' wood,
And tried all day to be so good,
And washed my ears just like I should,
Is go to movie-shows.

Oh, Gee! that is the kind o' fun!
I never get enough.
I like to see old "Doug" in stunts,
Bill Hart on his big cow-boy hunts;
And all them funny little "runts,"
Then life is not so tough.

I like to play at baseball too,
And like to watch a game;
I like to skate, and swim, and row,
(When Ma decides to let me go)
But when I see a movie-show
Them other sports seem tame.

THE FEAST-TIME OF THE YEAR

This is the feast-time of the year,
When hearts grow warm, and home more dear;
When autumn's crimson torch expires,
To flash again in winter's fires.
And they who tracked October's flight,
Through woods with gorgeous hues bedight,
In charmed circle sit and praise
The goodly log's triumphant blaze;
This is the feast-time of the year,
When plenty pours her wine of cheer,
And even humble boards may spare,
To poorer poor a kindly share.
While bursting barns and granaries know
A richer, fuller, overflow,
And they who dwell in golden ease,
Bless without toil, yet toil to please.
This is the feast-time of the year,
The blessed advent draweth near;
Let rich and poor together break
The bread of love, for Christ's sweet sake;
Again the time when rich and poor
Must ope for him a common door
Who comes a guest, yet makes a feast,
And bids the greatest and the least.

complains that these portraits lack a realistic quality; but they are wonderful in that Watts seemed to penetrate to the very soul of each of his sitters and paint his own individual soul and personality.

Although Watts did not paint his pictures to sell, he lent them to almost every public exhibition. Most of his important pictures were at his home, where his studio was visited weekly by the public as freely as if it had been a museum. He was very simple in his tastes and kept himself comparatively poor with just enough to live comfortably and do his work without financial care. He twice refused the honor of a baronetcy as unsuited to his quiet tastes and simple means. He lived to be an old man, and he was always a great worker, working up to the very end of his life. His death occurred July 1, 1904.

HOUSEHOLD ARTS AND DOMESTIC SCIENCE

RECIPES FOR USE OF HONEY AS A SWEETENER

In the days before trade with the tropics introduced cane sugar into the temperate regions, honey was by far the most common sweet substance available for human food. In many localities it still is plentiful and cheap enough to allow of its liberal use in cooking, and better practices in bee-keeping are increasing the supply. As honey retains enough of the perfume of the flowers from which it comes to impart a distinct flavor to the dish it forms a part of, it is much prized by good cooks.

Cakes made with honey keep soft for months, as does honey icing. Honey is slightly acid and better results are obtained by using baking soda rather than baking powder in recipes which contain it. It may be substituted for sugar in any favorite recipe, replacing cup for cup. As a cup of honey contains, besides the equivalent of a cup of sugar, one-fourth cup of water, use that much less liquid than is called for in the original recipe.

Some excellent honey recipes tested by the home economics kitchen of the United States Department of Agriculture follow:

HONEY ICING

- | | |
|------------------------|---------------|
| 1 cup granulated sugar | 1/4 cup honey |
| 3/4 cup water | 1 egg white |

Boil together the sugar and the water for a few moments and then add the honey, taking precautions to prevent the mixture from boiling over, as it is likely to do. Cook until drops of the sirup keep their form when poured into cold water, or to about 250° F. Beat the white of the egg until stiff, and when the sirup has cooled slightly pour over the egg, beating the mixture continuously until it will hold its shape. This frosting is suitable for use between layers of cake, but is rather too soft for the top. It remains in good condition and soft enough to be spread for many weeks and, therefore, can be made in large quantities for use as needed. After eight months, such icing has been found to be in good condition and soft enough to cut.

SAUCE FOR ICE CREAM

- | | |
|------------------------|---------------|
| 2 tablespoons butter | 1/2 cup honey |
| 2 teaspoons cornstarch | |

Cook together the cornstarch and butter thoroughly, being careful not to brown them. Add the honey and cook the mixture until it becomes hard when dropped into cold water and until all taste of raw cornstarch has been removed.

BUTTER-HONEY CAKE

- | | |
|-----------------------------------|----------------------------------|
| 1 1/2 cups honey | 1/2 teaspoon salt |
| 1/2 cup butter | 1 1/2 teaspoon soda |
| 3 egg yolks | 2 tablespoons orange-flour water |
| 5 cups flour | (water may be substituted). |
| 2 level teaspoons ground cinnamon | Whites 3 eggs |

Rub together the honey and butter, add the unbeaten yolks and beat thoroughly. Add the flour sifted with the cinnamon and the salt; and the soda dissolved in the orange-flour water. Beat the mixture thoroughly and add the well-beaten whites of the eggs. Bake in shallow tins and cover with frosting made as follows:

ORANGE FROSTING

- | | |
|------------------------|---------------------------|
| Grated rind 1 orange | 1 tablespoon orange juice |
| 1 teaspoon lemon juice | Confectioners' sugar |
| 1 egg yolk | |

Mix all ingredients but the sugar and allow the mixture to stand for an hour. Strain and add confectioners' sugar until the frosting is sufficiently thick to be spread on the cake.

NOUGAT WAFERS

- | | |
|---------------------|----------------------------------|
| 1/2 cup butter | 4 teaspoons ginger or |
| 1 cup brown sugar | 2 teaspoons powdered cardamom or |
| 1/2 cup milk | aniseed |
| 3/4 cup bread flour | |

Rub together the butter and the sugar and add alternately the milk and the flour sifted with the spices. Spread in a very thin layer on the bottom of an inverted dripping pan or on flat tins made for the purpose. Mark off into pieces about an inch wide and 4 inches long and put together in pairs with honey nougat filling made as follows:

HONEY FILLING FOR NOUGAT WAFERS

- | | |
|---------------|---------------|
| 1 cup sugar | 1/4 cup water |
| 1/2 cup honey | 2 egg whites |

Boil the sugar, water and honey together until the sirup

makes a thread when dropped from a spoon, or until drops of it hold their shape when poured into cold water. Beat the eggs to a stiff froth, pour the sirup over them, put the dish holding the mixture in a place where it will keep warm but not cook rapidly, beat until it will hold its shape.

FRUIT SALAD DRESSING

- | | |
|--------------------------------------|--------------------|
| 4 egg yolks | 1 teaspoon mustard |
| 2 tablespoons vinegar or lemon juice | 1 teaspoon salt |
| 2 tablespoons butter | Paprika to taste |
| 2 tablespoons honey | 1 cup cream |

Heat the cream in a double boiler. Beat the eggs, and add to them all the other ingredients but the cream. Pour the cream slowly over the mixture, beating constantly. Pour it into the double boiler and cook until it thickens, or mix all the ingredients but the cream and cook in a double boiler until the mixture thickens. As the dressing is needed combine this mixture with whipped cream. This dressing is particularly suitable for fruit salads.

RECIPE FOR SALVATION ARMY DOUGHNUTS

Here's the recipe for the famous Salvation Army doughnut, the boast of every returned soldier:

- | |
|---------------------------------|
| 5 cups of flour |
| 2 cups of sugar |
| 5 teaspoonsful of baking powder |
| 1 saltspoonful of salt |
| 2 eggs |
| 1 1/4 cups of milk. |
| 1 tablespoonful of lard. |

Knead, shape with a doughnut cutter, drop into boiling lard and in a few minutes—there it is. Quantity—four dozen.

These doughnuts were sold throughout Illinois on Doughnut Day, which was one of the features of the Home Service Campaign which the Salvation Army conducted from September 22 to 29 to raise funds for their works of mercy in this state.

These famous doughnuts which brought renown to the Salvation Army during the war were a mere accident—not the result of a well laid plan. A Salvation Army lassie back of the lines in France was confronted with a line of hungry soldiers, and with the most meagre baking facilities turned naturally to doughnuts. They made a hit with the soldiers, with the result that the appearance of Salvation Army workers any place along the long battle line meant doughnuts for the soldiers.

PLANNING A MEAL

POINTS TO KEEP IN MIND WHEN PLANNING A MEAL

Do not have too much heavy food at one meal. A heavy meal should not be followed by a heavy dessert, but rather by a light one, and vice versa.

Do not repeat the same flavor in the same meal. Example: If you have tomato soup, do not have tomatoes served in any other way for that meal.

Courses, or at least dishes served at the same meal, should contrast with one another; a bland one, then a more highly flavored one; a hot one, then a cold one; a liquid one, then a solid one. For example: A hot main course should be followed by a fresh, crisp salad or a cold dessert; a highly flavored soup or bouillon might be followed by a creamed dish of some kind, or a bland meat, such as veal with peas.

Many times sharp contrasts in texture are very desirable—ice cream and cake, tea and wafers, cheese and crackers, cranberry or acid fruit with fowl, apples with pork, apples with beef, peas or mint with lamb, gooseberries with fowl.

Do not repeat too often the same food prepared in the same way. For instance, do not have mashed potatoes every day. Prepare them in some other way the second day, and so on. The same food materials may be used more frequently if they are prepared in various ways.

THE GARDEN LADY'S STORIES

(Written for the United States School Garden Army, Department of the Interior, Bureau of Education)

THINK-FOR-OTHERS AND THE MAGIC EYES

"Tell us a story!" cried the children the minute they saw the Garden Lady. The Garden Lady looked like the best part of summer and winter combined. She had silver-white hair, bright blue eyes, a round rosy face, and one mischievous dimple that came and went near the righthand corner of her mouth, with quick, changing expressions that chased each other across her face like flashes of sunlight and bird shadows.

"Very well!" said the Garden Lady, without the least delay. That was one of many lovely things about the Garden Lady. She never made any excuses. She was already ready.

"There was a horrid Ogre named Famine. He lived in a cave under a lonely mountain. This mountain was called **Misunderstanding**. It was covered with a thick, dark, tangled, poisonous forest called **Ignorance**. Now this Famine just loved to feed on human beings, especially little children. The strange and terrible thing about him was that the more he had, the more hungry he was. He didn't have to go out to get his victims. All he had to do was to think, and the food failed, and the people pined away and grew thin and died. He just fed on the thought of all this sorrow, but he never was satisfied. You see, the earth was full of food power, but when this old Famine got to sending out his terrible thoughts from the Mountain of Misunderstanding, the people didn't seem to be able to do anything against him.

"But there was one bright, beautiful land that he hadn't touched yet. It lay under the rays of the setting sun and was far away from the dark cave of Famine. Now, there was a dear little girl in that land, whose name was Think-for-Others, and when she heard how the children of other lands were pining away, she just thought and thought about it day and night, and wondered what she could do to help them. One night, as she lay thinking, she saw queer little pinky-brown eyes peeping out of the darkness and winking at her.

"We see!" said a queer little voiceless voice that seemed to wink, too, like the eyes. "Don't you know us? We see what can be done. We see in the darkness. We see green, growing life. We see better times for the Famine stricken lands, if Think-for-Others will do as we say."

"Who are you?" said Think-for-Others.

"Ho! Ho! Ho!" laughed queer throaty earthy-brown, creamy sort of voiceless voices. "We'll see you tomorrow."

"Then all the pinky-brown eyes winked rapidly and were gone, and Think-for-Others was sound asleep.

"The next day, Saturday, you know, she was in the kitchen helping Mother. She was always begging to help. Think-for-Others was just delighted when Mother said she could peel the potatoes. She was peeling the last potato when, suddenly, it winked at her with all its pinky-brown eyes, and a queer little voiceless voice said:

"Huh! You remember us, don't you? Where's that book the Garden Lady left? We'll help to fix old Famine."

THINGS FOR PUPILS TO MAKE

(Continued from page 283.)

If lumber is purchased, the following will be required:

Lumber

- 1 piece white pine $\frac{1}{2}$ " x 8' x 4'.
- 1 piece white pine $\frac{1}{2}$ " x 4" x 6'.
- 1 piece of 1" round 18" long.

Hardware

- 3½ dozen 4d common nails.
- Two $\frac{1}{2}$ " round headed screws.

Tools

Pencil, try square or carpenters' square, rule, dividers, saw, hammer, bit and brace, and gimlet.

To Teachers

Laying off, cutting the lumber and making the box will be left to the class. Lay off the parts to finished dimensions first. Next do the cutting, and then nail the parts together.

"Think-for-Others looked around startled, but there was nobody in the kitchen but Sammy, the kitten, who sat by the door washing his face. Think-for-Others was sure he winked. Then he meowed and, with a queer flourish of his tail, he walked out, looked back, and meowed again.

"Think-for-Others just had to follow. When he was sure she was following, he began to run. He ran flying up the stairs, and at the top he meowed again and sat down to wait. Think-for-Others had almost reached him when he was off again. This time he whisked into a dainty little bedroom and took a flying leap for the white Swiss curtains. From there he bounced on Think-for-Others' little white desk. Down came tumbling a pile of papers, and out fluttered the book that the Garden Lady had left. It was the United States School Garden Army Spring Manual, and, winking at her in the most roguish way, was a round-faced potato!

"Oh! I see," said Think-for-Others. And she sat down and studied that book till Mother called her.

"Mother!" cried Think-for-Others in great excitement, "I'm going to plant potatoes." And she did. One beautiful thing about Think-for-Others was that the minute she thought of a good thing to do, she went and did it. She never postponed.

"If you want me to," said the Garden Lady, "I'll tell you exactly how she did it. The Garden Book you know told her how to do it.

"Think-for-Others laid her nice, smooth medium and large potatoes out in the attic where the bright light shone in nearly all day. She kept them there for two weeks. By and by funny little sprouts began to pop out of the eyes. Then she cut them in pieces as the Garden Book said. She put two eyes to a piece. 'Eyes ought to be twins,' she thought. "She prepared her trenches carefully, just 18 inches apart, and filled in the little trenches with soil, and pressed it down quite firmly. She thought she could hear little whitey-green, sprouty, voiceless voices chanting under the ground:

"We see! We see!
Better times to be!"

"In due time the lovely potato plants came eagerly 'over the top.' Then Think-for-Others worked up the soil around the young plants to hold them up. Oh! It was great fun!

"Then, Think-for-Others began to cultivate them. She broke up the crusted earth carefully with weeder and hoe. Six or seven times during the season she did this. She did it very carefully. She never hoed more than an inch or two deep. She was careful not to cultivate when the ground was still too wet; for that made the earth pack. She never allowed any weeds to get a foothold; for they are just some of old Famine's ugly thoughts that fly over the earth and take root. When the weather was dry, she watered her garden with the garden hose. Sometimes she made little trenches between the garden rows and let the water circulate in them. She sprayed the plants just as the Garden Book said, and thus kept all insects away.

"By and by, she had the results of her labor for the home table, and a proud girl she was.

"What has all this to do with the horrid Ogre, Famine? Why, you see," said the Garden Lady, "Think-for-Others told lots of people about it, and everywhere the work spread, and boys and girls got to thinking and working at the same kind of work. Then old Famine heard about it, and he began to be frightened and to pine away. For food was being sent to the pale children in those unhappy lands. And the people were growing strong so they could work for themselves. Finally, old Famine grew so weak he fell asleep, and men came and cleared away the poisonous forest of Ignorance, and filled up the Cave of Misunderstanding with the good ground of Common sense.

"Why can't we raise some Magic Eyes?" said the children.

"Indeed we can!" cried the Garden Lady.

And they did.

A PUNCH AND JUDY PLAY FOR NOVEMBER

Laura Rountree Smith

DIRECTIONS FOR MAKING A STAGE BOX FOR PUPPETS

The stage box is made of wood or pasteboard, with an opening in the back or side through which the puppets are admitted. A shoe box with cover off and front cut down will serve for a very small theatre. It has an opening at the back or side and is placed on the teacher's desk. The puppets are introduced and withdrawn at pleasure.

A larger box may be kept in the school room on a stand, and it may be regarded as a permanent theatre. The curtains are drawn across the box at any time.

When puppets are operated from below they are shown over a screen and children manipulate the puppets from behind the screen. This is the simplest method of giving the puppet show.

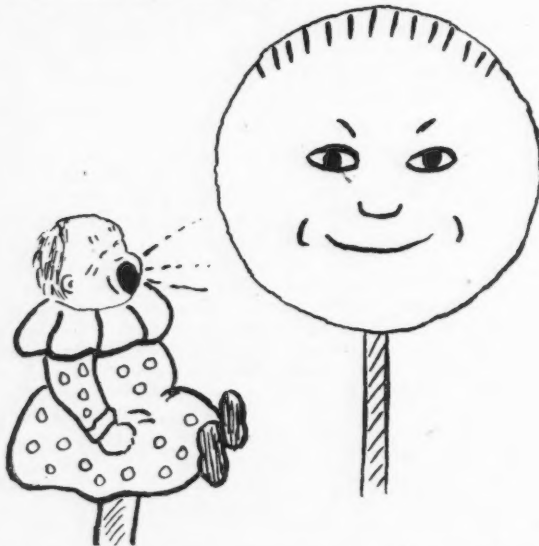
While the children manipulate these puppets, a showman may stand in front of the screen with a wand, pointing to the puppets and reciting their lines. If desired, the children hidden behind the screen may recite for the puppets.

The children will enjoy decorating their theatre in various ways. The performance for any puppet play may first be given by the teacher and an older pupil, later the children will enjoy working out the little puppet shows themselves to the satisfaction of the child audience.

PUPPET PLAYS FOR NOVEMBER DAYS

Study in this connection the story of Hans Anderson entitled, "The Puppet Show-Man." This story can easily be rewritten, and a little puppet show given from it. The most interesting part of the play will be when all the puppets become alive and talk to their director.

What lesson does the story teach?



What part does imagination play in our happiness?
Are people often happiest when they are satisfied doing the work before them?

Encourage the older children to write a puppet show, based on any story of Hans Anderson. Let the children call their effort "A Home-Made Puppet Show." The children may make their own puppets and invitations. On the latter write:

"Puppets may have wooden faces,
And seem awkward in their places,
For you have often heard it said,
Each is but a wooden head,
But we invite you all to go,
To our Home Made Puppet Show,
In wooden voices they reply,

We'll entertain you bye and bye."

The "Mail Coach Passengers" and "The Brave Tin Soldier," by Anderson, will work up into good puppet shows.

In fact, material for these shows lies all around you. If you want a distinct flavor of Thanksgiving, originate a puppet show in which Punch and Judy talk over their Thanksgiving dinner.

Study and prepare the puppet show, "Crying for the Moon."

A PUPPET PLAY

Crying for the Moon

Punch and Judy've come to town,
They'll entertain you soon,
The baby tho' will make us pause,
He's crying for the moon,
Judy, Judy, Judy, don't you hear him call?

Punch is singing, he is bringing fun for one and all!

Characters—Punch, Judy, Baby, Man in the Moon.

Time—Any night.

Place—In Babyland. In the Moon.

(A lamp or electric light is held back of the moon.)

SCENE 1—IN BABYLAND

Judy—

Baby is crying for the moon,
You'll have to go and get it soon.

Baby—Ow-ow-ow!

Punch—

Here's an old lantern in the room,
I'll fill it full of moonlight soon.

Judy—

Hurry, hurry, get the light,
So baby will not cry all night.

Baby—Ow-ow-ow!

Punch—

I can't go tonight as every one knows,
My shoes are coming out at the toes.

Judy—

No one looks at your toes 'tis said,
There is so much nonsense in your head!

Baby—Ow-ow-ow!

Punch—

I can't go tonight, I feel the cold,
My hat is also worn and old.

Judy—

Don't mind your hat at night or day,
For Punch has wits inside they say.

Punch—

I can't go without my dinner,
Punch is already growing thinner.

Judy—

Take a pat-a-cake or two,
That kind of dinner's good for you.

(They fight, knock each other down.)

Baby—Ow-ow-ow!

Punch—

Here I go to the same old tune,
To meet the wise old man in the moon,
Punch is merry, Punch is gay,
Ha! ha! ha! what more can I say?

SCENE 2—IN THE MOON

Man in the Moon—

Hark, I hear a rapping, tapping,
As of some one gently rapping.
Some one comes in red and yellow,
Can it be young Punchinello?

Punch—Ha! ha! ha! I am glad you are in a good humor,
I want to borrow a little moonlight, if you have any to spare.

Man in the Moon—To be sure, I have always moonlight to spare. How is Judy? But wait, here comes dinner.
(A table rises between them.)

Punch—I must not forget to fill my lantern with moon-

light, for the baby cries for the moon every night.

Man in the Moon—To be sure, to be sure, but first give me a song and dance. (Punch does so.)

Punch—

I'm Punch, a very merry clown,
Always dancing up and down,
Right foot, left foot, trip it lightly,
Bow to one and all politely.

Man in the Moon—It is time for me to retire, see my head go nid-nid-nodding, good night. (Goes down.)

Punch—Ho ho! I must not be caught up here in the dark, I must hurry, hurry homeward.

SCENE 3—IN BABYLAND

Judy—

Where's the lantern light I say?
Sometimes you hurry—then delay.

Punch—

I forgot—to—night you go,
You'll bring the moonlight back I know.

Baby—Ow-ow-ow!

Judy—

I need new clothes as every one knows,
From the tip of my head to the tip of my toes.

Punch—

Here's some money go buy clothes,
He must have the moon as every one knows.

Baby—Ow-ow-ow!

Judy—

Take care of the baby, don't let him cry,
I'll fill the lantern, good bye, good bye.

SCENE 4—IN THE MOON

Man in the Moon—

If I can trust my dullest ear,
Little Judy's voice I hear.

Judy—

Oh Man in the Moon, do help me soon,
The baby cries from morn till noon,
From noon till night, and night till day,
Lend me a moonbeam, give me a ray.

Man in the Moon—

Come dine with me,
Then we shall see.

(Table rises as before.)

Man in the Moon—

Recite or sing a pleasant rhyme
('Twill help to pass away the time.)

Judy—

Punch and Judy, Punch and Judy,
Stroll like gypsies up and down,
Punch and Judy, Punch and Judy,
Play in cities, play in town.

Man in the Moon—Excuse me, I am nid-nid-nodding, good night.

Judy—How dark it is, oh, dear, you did not fill my lantern with moonlight after all!

SCENE 5—IN BABYLAND

Judy—How still it is, the baby must have fallen asleep; Punch is asleep too; I see moonlight on the floor and on the walls; I see moonlight on baby's cradle. It does not matter now that I did not fill the lantern.

Punch—Ha! ha! ha! there is the Man in the Moon peeping in the window, ha! ha! ha! did you bring him with you, Judy?

Judy—Hark! he is going to speak!

Man in the Moon—

Ha! ha! moonlight is free to all,
On your carpet it will fall,
The baby will be grown up soon,
Then he will not need the moon.

Judy—Don't wake the baby, I will light our old lantern and place it here, so baby can see it if the moon sets.

Baby—Ha! ha! that is our old lantern, I want the moon!

Punch—

In the window see him peep,
Time for babies all to sleep,
Softly does the moonlight creep,
Punch and Judy quiet keep.

Man in the Moon (peeping in)—I believe I will give that cute baby the moon after all!

Baby—I knew it all the time!

(Book rights reserved.)

(Note—Make the puppets of pasteboard and hold over a screen toward the audience.)

LESSONS IN DAIRYING FOR RURAL SCHOOLS

To add impetus to the teaching of dairying in elementary rural schools the United States Department of Agriculture has just published Bulletin 763, which contains twelve lessons on the subject. With each lesson are given helpful directions for home projects that may be worked out with profit to every community and with real educational value to pupils. Practically all the subject material for class use and instructions for home projects can be found in available bulletins either free or at small cost, but teachers and pupils are advised to use additional sources of information, such as the printed matter from dairy cattle breeders' associations, books on dairying, and farm and dairy journals.

According to the bulletin teachers of agriculture are agreed that instruction on that subject should follow certain definite lines—it should be seasonal, be local in its interests, meet the needs of the pupils, and be practical. The home-project plan affords the best means of meeting these conditions, especially the practical side, for by it the pupil works out for himself the principles and theories taught in the classroom.

To Make Work Effective

The term "home project," applied to instruction in elementary and supplementary agriculture, includes as requisites a plan for home work and related instruction in agriculture at the school. It should be a problem new to the pupil; the parent and pupil should agree with the teacher on the plan; some competent person must supervise the home work; detailed records of time, method, cost and income must be hon-

estly kept; and a written report based on the record should be submitted to the teacher.

One of the means by which teachers may learn the dairy interests of the district is a dairy survey. The pupils may assist in obtaining this information, but first-hand knowledge obtained by the teacher will be valuable. This survey should tell the kind of farm (crop or stock), purpose of dairy cows (commercial or home use), breeds of cattle, feeds raised, feeds purchased, milk records kept, how milk is tested, how milk is disposed of, and dairy conveniences. Information should be tabulated as it is collected. In addition the teacher with the pupils' help should provide charts showing the points of a typical dairy cow, samples of dairy records showing how they should be kept, directions showing the food value of milk, and drawings showing a section of the model dairy farm, milk house, etc.

Lessons in Bulletin

The bulletin contains lessons, giving sources of material, on the following subjects: Producing clean milk, care of milk and cream, weighing milk, testing milk, keeping of records and marketing dairy products, profit and loss (good and poor cows), judging and purchasing stock, care in handling of the dairy cow and barn, butter manufacture, food value of milk and its use in the home, making cottage cheese, cooking with milk products, and the use of milk as a supplement to other foods.

GOOD MANNERS DRAMATIZED

Margaret S. McNaught in U. S. Bureau of Education Bulletin

Teachers do not always find it easy to hold the attention of children when teaching rules and forms of good manners and right conduct. The wise teacher, therefore, frequently makes use of dramatization, because children, when "acting," are attentive, interested and receptive. Moreover, the acting of the children enables the teacher to perceive whether the teaching is understood.

Almost any facts of good manners and right conduct may be taught by means of dramatization. Teachers can select the facts best suited to the children of their schools and let the children act them. Much of the value of the method lies in the working out of "the story." The following dramatizations have been chosen from a number worked out by the children and student-teachers of the San Jose (Cal.) State Normal School, under the direction of Miss Bessie McCabe. They are full of suggestion. While the dialogues presented may be copied with profit, they would serve their purpose better if used as types. Teachers and children in various schools can easily devise others for themselves.

CLEANLINESS

(Any number of children playing school.)

Beth—Let's play school.
 Children—Oh, yes; let's.
 Marian—I choose to be teacher.
 Children—You'd make a fine teacher.
 Marian—March to your seats, pupils. What lesson would you like to have first?
 Mary—Oh! Miss Marian, please may we play our neatness game?
 Children—Please, Miss Marian.
 Marian—Very well. What good thing did you do today, James?
 James—I got up the first time my mother called me. Then I washed my face and neck and ears so clean that even mother could not find a speck of dirt.
 Marian—That will do, James. You were a good boy. What did you do, Mary?
 Mary—After washing carefully, I brushed my teeth up and down, just as our dentist said we should.
 Marian—I am glad you remembered that, Mary. John may tell us what he did.
 John—I combed my hair neatly and then scrubbed my nails with the nailbrush.
 Marian—That pleases me very much, John. Elsie may be next.
 Elsie—I brushed my hair and took such care to get nice and clean that mother was pleased and said that I might wear my white dress.
 Marian—You have been very good, neat children. Now we shall have recess.

FAIR PLAY

Act. I.

(Scene: School grounds. Three boys playing ball.)

James—Oh! Can't you pitch harder?
 Robert—Of course I can. Look out!
 Fred—If you want me to hit the ball, you'll have to throw harder than that.
 Robert—Here goes!
 James—Now you've done it! The window's smashed! No one is about. Let's run away.
 Fred—Oh, that's cowardly. We'd better tell Mr. Barry. Bob threw that ball, so he'll have to pay for the glass.
 Robert—Of course we ought to tell. There goes Miss Williams. Let's ask her if Mr. Barry is in his office. (Running toward Miss Williams.)
 James—Who-o-o! M-i-s-s W-i-l-l-i-a-m-s! Excuse me for screaming at you like that, Miss Williams. We want to ask you if Mr. Barry is in his office.
 Miss W.—Yes, boys. Do you wish to see him?

Boys—Yes, thank you. Good night, Miss Williams. (All take off hats.)

Miss W.—Good night, boys.

Act II.

(Scene: Principal's office.)

Knock at door.

Principal—Come in!
 Fred—How do you do, Mr. Barry?
 Mr. B.—How do you do, boys? What can I do for you?
 Fred—We have something to tell you. We were playing ball and Bob threw a hard one and broke a window.
 Robert—Of course I'll pay for it.
 Mr. B.—Do you think Robert ought to pay for it, boys?
 James—Surely! He threw the ball.
 Mr. B.—But if you had caught it, the window would not have been broken.
 Fred—Yes, sir. That's right. Jim will have to pay half.
 Mr. B.—But if you, Fred, had hit the ball, would the window have been broken?
 James—I think we're all to blame, so we'll all have to pay.
 Mr. B.—I think you're right. It seems to me the only fair way to settle the trouble.
 James—And, Mr. Barry, I want to say that Bob's the best of us all. He knew he'd have to work hard to pay for the window, but he wanted to tell all the time.
 Mr. B.—I am glad to know that, James, and I am pleased that you told on yourselves before I found it out.
 Boys—Thank you, Mr. Barry.
 Mr. B.—Good night, boys.
 Boys—Good night, Mr. Barry.

BEHAVIOR ON STREET CARS

(Scene: Street corner.)

(Three boys and three girls waiting for car. As it comes along, Emily starts to cross to it without looking up or down the street.)
 Bessie—Look out, Emily, that auto will run over you!
 Emily (stopping just in time)—Oh, my! That was a narrow escape. I never think to look before I cross the street.
 (Car stops. Seats arranged to suggest car.) (Billy and Louis hurry toward seats.)
 Billy—Come on, boys, let's get seats in front.
 Elmer—Plenty of room. Let's stand aside and let the girls get on first.
 (Boys stand aside while girls get on car. The boys follow. Nell drops a package. Billy picks it up—returns it, at the same time raising his hat.)
 Nell—Thank you, Billy.
 (Conductor collects fares; overlooks Louis.)
 Louis (to other boys)—He didn't get my fare. I'll treat as soon as we get off.
 Elmer—Do you really think that's the honest thing to do?
 Louis—Well, I don't know. I always thought if you offered your money and the conductor didn't take it, that was his fault. But I guess you're right, Elmer. I've had the ride and I ought to pay for it.
 (Conductor comes by again.)
 Louis—Conductor, you forgot to take my fare. (Holds up money.)
 Conductor—There's an honest boy. Thank you.
 Billy (to conductor)—Please stop at Seventh Street.
 (Car stops. Boys rise.)
 Conductor—Wait until the car stops, boys.
 Boys—We will, conductor.
 (As they get off the car an old lady with a bundle is waiting to get on.)
 Billy—Permit me, madam; let me hold your bundle while you get on.
 Old Lady—Thank you, my boy, you are very kind.
 (Louis helps lady up steps. Billy hands bundle up. Boys raise hats and go down street. Lady smiles and bows.)

THE STUDY OF HARMONY AND ITS RELATION
TO GREGORIAN CHANT.

Rev. F. Jos. Kelly, Mus. Doc.



REV. F. JOS. KELLY

There is no one who calls himself an educated musician, but will recognize the practical value of the study of harmony to vocal and instrumental pupils. It is nothing less than an absolute necessity. That there are a great many persons, who teach vocal and instrumental music, who are not aware of this necessity, is due to their own deficiency in the knowledge of this most important phase of music study. The study of harmony has been much impeded by this lack of knowledge on the part of those who attempt to enlighten others in the divine art. From a scientific standpoint, it is a great help to sight-reading and to the understanding and interpretation of a composition. Vocal and instrumental pupils perceive the art of music in an entirely new light when the knowledge of harmony illumines the way. Without this knowledge, they are mere automotons, for they have no intelligent understanding of the work they are doing in music. Hence the necessity of classes of harmony in all schools, academies and colleges that make a specialty of vocal and instrumental music. It is a great injustice to deprive young pupils of this knowledge.

But it is to the organist that harmony is such an important factor, for without it, he becomes a mere machine manipulating the keys of the king of instruments. Most of the work of the organist consists in improvisation, or the art of extemporizing. The art of improvising or extemporizing has always been taken as a test of the qualifications of the organist. An organist is expected to conduct a service through smoothly, and this cannot be done without some knowledge of the art of improvising. The ability to extemporize evinces a very high degree of musical cultivation. It means a mastery over technical difficulties and above all, a thorough and clear knowledge of Harmony. Organists then should be most expert in the knowledge of Harmony, for they are obliged to apply it, day by day, in improvising and otherwise. Their official duties demand quick thought and quicker action, and a mind well stored with the principles governing the connection of chords will never be at a loss to know what to do when the unexpected happens. He who possesses a knowledge of this priceless art, will be forever thankful, for it saves him hard work, much time, and delicate situations.

But when we consider the study of Harmony in relation to Gregorian Chant, it assumes a somewhat different aspect. Harmony is the very foundation of the art of modern music. The chords of which it treats, are built on the tones of the two modern scales, the major and the minor. Gregorian Chant is essentially melodic and diatonic in character. The composers of the old Gregorian melodies, never dreamt of harmonizing these melodies. In the early ages of the Church, the Chant was never harmonized. It was not until the advent of polyphony, that we meet with the harmonizing of Chant melodies. The modern sense demanded that the Chant be accompanied by harmonies played on the organ. These harmonies served a two-fold purpose: they support the voices, making the singing more uniform, and secondly, they help the singers and hearers to appreciate Plain Chant melody, by enhancing the artistic effect, and giving to the Chant a somewhat modern tinge.

How then, does the study of Harmony benefit one in the study of the Chant? A teacher well-versed in the study of Harmony, in the first place, is able to identify the intervals in any one of the eight church modes, and the principles which he has learnt for the correct connection of chords in the two modern modes or scales, he applies to the chords built upon the intervals of the eight Gregorian modes. In addition, he must apply principles of Harmony, that are distinct to the Chant. We cannot go into detail as to these principles here, but in a broad general way, we say, that the harmony should be strictly diatonic, as that is the spirit of the Chant, and that the triad alone with its inversions should be commonly used.

(Continued on Page 306)

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Milwaukee Parochial School Wins Health Banners.

In the monthly health contest in parochial schools of Milwaukee for September, St. Rose's school won two banners with 71½ per cent of its pupils of normal weight and 92 per cent without defective teeth. The banner for the best attendance was won by St. Thomas' school with only 1½ per cent. absent.

Others awards were to the St. Patrick's school with no absent pupils in the first, second, seventh and eighth grades and St. Rose's with no absences in the fifth and sixth grades.

Deputy Health Commissioner Koehler, under whose supervision the awards are made, also gave special mention to the following schools; St. Michael's, St. Leo, St. Cyril, St. Lawrence and the following Lutheran churches: Martini, Holy Ghost, Emanuel, Emmanus and Cross.

Protestants Praise Catholic School

At a recent meeting of the New York Association of Congregational Churches in Brooklyn there was an earnest discussion of the need today of religious education. Most of the speakers, according to newspapers reports, emphasized the need of such teaching, and some of them pointed out that the Protestant churches were far behind the Catholic Church in this matter.

"The Catholics maintain and pay for 114 elementary schools and four high schools in Brooklyn, that their children may receive adequate religious instruction," the Brooklyn Eagle, commenting editorially on the discussion by the Congregationalists. "Long controversies have been waged in the past over church schools, but there is at least this to be said for them, that none of the young socialists and incipient revolutionists who are now seen as a danger ever received their training in such schools. The root of this revolutionary teaching is agnosticism or a thinly veiled atheism."

A Message from Rome.

The Most Reverend John Bonanzo, Apostolic Delegate to the United States, who has just returned from Rome, announced that Pope Benedict had sent through him the following message to the Catholic people of America. The Holy Father said: "Many are looking to the United States as the center of commercial, economic and material interests. We consider America, instead, as a promising field for the development of religious, moral and charitable principles. Considering the importance of the United States, the realization of our hopes and desires would bring to the entire world an immense benefit." Mt. Rev. Bonanzo said that the Pontiff concluded his message by extending his blessing to the Hierarchy and clergy and to the Catholic people of the United States.

In Wisconsin a new state law requires every school house to bear a name. In Milwaukee County the schools are little affected; in the city, the public schools are designated by street name and the high schools by divisional or park names. The parochial schools have practical names and bear lasting evidence of their teachings.

Correspondence Courses in Industrial Art.

The Chicago School of Industrial Art has just organized a "Correspondence Department." So far as we know these are the only courses in "Industrial Art" that can be taken by Correspondence. Thousands of teachers who have been teaching "Drawing" are looking for instruction in this new field, "Industrial Art."

The Director of these Courses is Miss Mable Arbuckle, Supervisor of Art in the Public Schools of South Bend, Indiana. Miss Arbuckle was a student at Ohio Wesleyan University and is a graduate of the New York School of Fine and Applied Art of which Frank Alvah Parsons is President. She has also studied under Dr. James Parton Haney at New York University. She is the author of several works on "Constructive Design" and other Art Subjects.

The Assistant Director of these courses is Miss Mary C. Scovel, who was formerly Instructor in Bradley Polytechnic Institute and later instructor in the Chicago Art Institute and for several years principal of the Handicraft Guild of Normal Art of Minneapolis.

The students' work will be personally criticised by the Director and the Assistant Director and students can begin at any time.

The first courses offered are in "Design and Color" and "Costume Design" especially adapted to school teachers.

The Lecture Guild.

The Lecture Guild of New York City is the latest after the war organization. Its object is to facilitate the expression of Catholic ideals from the lecture platform and to this end it will be a bureau through which the best lecturers may be engaged and all available information in regard to lecturers and speakers for any occasion may be obtained.

The representative advisory board are an endorsement for any undertaking, if any further were needed it is supplied in the list of lecturers already co-operating with the Guild, whose names and subjects of lectures fill an eight-page circular.

Colleges, convents, schools, clubs, etc., will surely recognize the advantage of such an institution and give it their generous patronage. Its advent in these days of mental unrest is singularly opportune. Making the best opinions readily available it should be an important factor in strengthening the faith of Catholics and giving the truth to the many who are seeking it.

The co-operation of all interested in the work is cordially invited. It costs no more to engage lecturers through the Guild than directly. All information is given gratuitously and correspondence addressed to The Lecture Guild, 7 East 42nd Street, New York City, will receive prompt attention.

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PRESENTATION, THE THIRD FORMAL STEP OF THE RECITATION.

F. J. Washichek, A.B., LL.D.



PROF. F. J. WASHICHEK

The teacher's presentation of a lesson must not only be clear and strong, but it should also be logical. Whatever is presented to the learner's mind must be presented not as a whole, but in small logically related parts. The mind must be led to relate the lesson parts and to see them as a logical unity rather than to be confused and distracted by its attempts to comprehend a hazy, confused mass of disconnected details. The logical or reasonable relations of the truths and parts of the subject matter must be brought out clearly and forcibly in what-

ever is presented to the student mind.

Moreover, logical presentation quickens the learner's progress. The mind is a reasonable organism and naturally acts reasonably. It naturally looks for logical relations. Teaching is simply pointing out reasonable relations and learning is seeing and understanding them. Just as the ships which sails with the wind makes greater progress than the one which sails against it, so also does the learner make more progress if his mind is directed along logical paths which it follows naturally.

To present a lesson logically the teacher must not only see the unity of the lesson to be taught, but also its various analytic parts and their relations to one another. This necessitates reviewing of the subject and making and revising lesson plans. In other words, the teacher must make daily preparation of what he is to teach, no matter how well he may know a subject, every experienced teacher will admit that daily preparation, reviewing and planning of the lesson develops a clearer and stronger conception of its unity as well as of its related parts making up that unity. Certainly, too, the teacher who plans and prepares his lesson daily will employ more efficient, logical and pedagogical methods of teaching.

Furthermore, such a progressive professional procedure tends to develop similar ones in the minds of the learner. Students naturally follow the teacher's plans and methods and acquire his habits. Normal instructors and training teachers especially should be clear, logical thinkers in order that they may leave a psychologically and pedagogically sound impression upon their students who are to become teachers.

Presentation must also be pointed. Just as a sharp-pointed drill penetrates the hardest of steel, so also pointed presentation in the teaching process penetrates the dulles of intellects. It pierces the vitalizing nucleus of the truth which the child is to think and comprehend. It focuses the learner's mind precisely upon the point to be made. Centering upon that point it detaches that point from all other irrelevant rubbish and enables the learner to concentrate his intellectual energy upon the one issue. It flashes the searchlight of the pupil's intellect upon the very spot that is to be luminous and well-defined.

Moreover, presentation must have a true, definite aim. It must conform to a systematic orderly plan. True specific aim gives unity. A systematic plan closely followed brings order out of chaos and confusion. Just as the general and his army without an objective and definitely laid plan of campaign fail in their attempts, however heroic, so also the aimless, disorderly presentation invites failure for both teacher and learner. However true and definite the aim and however orderly the plan, they avail little unless the presentation adheres strictly to the true aim and orderly plan at every step of the educative process. Aim should be the compass, plan the teacher's chart. Following these the skillful teacher like the skillful mariner reaches the desired haven. Abandoning them he drifts along with the winds and tides of the sea.

Now the urgent needs of the case at hand and the content of the subject to be taught fix the aim. Logic and

(Continued on Page 304)



Music Instruction Comes Into Its Own!

NO longer is the music hour a period that drags and causes instructor and pupils alike to "wish it were over." A great change has been wrought. The teacher is inspired, puts new spirit into the work; the pupils are kept keenly alert and deeply interested. The music hour seems too short. Exuberant and exhilarated, the students apply themselves to succeeding studies in a manner that augurs for 100 per cent efficiency.

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GLEANINGS FROM THE PRESS.

We have it on good authority that the Smith-Towner education bill, which has caused so much discussion in the past few months; is practically dead. It has been superseded by the Bandhead bill, which is much less objectionable from the Catholic point of view and which can be easily amended into a very good bill. This should be good news to those who feared that the Smith-Towner bill meant the ruin of Catholic education.—(True Voice.)

We appeal to all educators of youth—a class whose power and responsibility are greater than that of any other, to adopt at once this beneficent instruction—to teach children that animals have rights which they should respect, that cruelty is contemptible and degrading, that kindness is the greatest promoter of happiness, and that justice, mercy and compassion are the noblest of all virtues.—Our Dumb Animals.

The Catholic Church could not carry on its schools, its hospitals, its orphanages and its other institutions of mercy as successfully as at present if it did not have a legion of men and women who work not for pay, but for God. On their sacrifices is founded its success in this line of endeavor. They give themselves, as well as their labor, to Christ. They look to heaven for their companionship.—The Catholic Bulletin.

It is very desirable that our children be taught the catechism, but there is another thing far more desirable, and that is that they who assume to teach the catechism find out how to teach it. If they make it a matter of conscience, seven out of ten teachers of the catechism would have to admit that they did not know how to teach catechism, and that they were merely wasting their pupils' time. A graduate of a parochial school taught by one order of Sisters, recently went to a high school taught by another order of Sisters. "She hadn't even a knowledge of the fundamentals of her religion," said the Mother Superior.—Catholic Citizen.

Appointed Members of the College and University Council.

The Rev. James S. Dean, LL.D., O.S.A., president of Villanova College, Philadelphia, has been appointed by Governor Sprout of Pennsylvania as a member of the College and University Council. The purpose of this council is to pass upon the merits, from an educational standpoint, of all applications for charters of incorporation of colleges, universities or theological seminaries.

The Rev. Dr. Dean enjoys the distinction of being the first Catholic college head ever appointed on this council. For many years he has stood for all that is best in the progress of Catholic education.

The celebrated tapestry representing the Acts of the Apostles, which formerly adorned the ducal palace at Mantua, Italy, but was transported to Vienna in 1866, and hung in the palace of Schonbrunn, has been restored to Italy.

Personnel of Various Committees of Catholic Welfare Council.

As announced recently, the National Catholic Welfare Council, established by the Bishops of the United States at their Washington meeting in September, will have as its administrative committee to carry on the council work of the hierarchy, three archbishops and four bishops. The officers of the committee are: Chairman, Archbishop Hanna; vice-chairman, Bishop Muldoon; treasurer, Archbishop Dowling; secretary, Bishop Russell; assistant secretary, Very Rev. John F. Fenlon, S. S., of the Catholic University.

The work is to be divided into four branches in charge of committees as follows: Committee on Education, Archbishop Dowling, chairman; Committee on Social Service, Bishop Muldoon, chairman; Committee on Catholic Press and Literature, Bishop Russell, chairman; Committee on Catholic Societies and Lay Activities, Bishop Schrembs, chairman.

A separate committee on missions, which will be directly under the jurisdiction of the Conference, was also organized. This consists of Archbishop Moeller, of Cincinnati, chairman; Archbishop Mundelein, of Chicago; Archbishop Hayes of New York, and Archbishop Harty, of Omaha.

A Contest for Catholic Students.

The United States Catholic Historical Society, of which Stephen Farelly is president, announces the second intercollegiate historical competition and urges Catholic college presidents to interest their students in this event, fraught with importance as it is for Catholic scholarship and Catholic interest in American history. The competition is open to all undergraduate students of Catholic universities, colleges and seminaries.

The conditions to be fulfilled by all competitors are as follows:

1.—An essay on "Catholic Day," March 25, 1634, the distinctively Catholic anniversary of the United States. On that day Father Andrew White, S. J., celebrated the first Mass on St. Clement's Island in the Potomac, and the Colony of Maryland was established by Lord Baltimore. From this event follow in unbroken sequence, public worship, religious toleration, the first native born priests, and the first native born religious, men and women, the hierarchy, Catholic education, the first schools, the first colleges and the first Catholic civic unit, St. Mary's City. No other event has such momentous bearing on religious, social and political history in the United States.

2.—The essay should show painstaking historical research, with references to primary and secondary historical sources, and should be accurate and impartial in estimating historical values. The style should be simple, direct and clear.

3.—Every contestant must be certified by the faculty as a student in course of the institution to which affiliation is claimed.

4.—The Ms., which must be typewritten, must contain no fewer than 2,500 words and may not exceed 5,000 words. It must be received at the office of the United States Catholic Historical Society, 346 Convent avenue, New York, before January, 1920. The papers will be passed on by the editing committee of the Historical Society, and the successful essay will be awarded a prize of one hundred dollars and published in the United States Catholic Historical Societies Records and Studies.

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TEACHERS' CONFERENCE HOUR

Topics of Interest and Importance

Lead Them by Love. The man or woman who undertakes the work of a religious school teacher, engages in a God-given mission. He needs a preparation freighted with so much meaning, that the best powers of his heart and mind must be put forth, his most intelligent thought centered in the details of this great work. Love of God and a fervent desire to bring these frail beings,—the work of his hands, safely to His loving Heart, must be the motive.

The teacher steps out into his field of holy labor. He is surrounded by these unfolding flowers in God's great garden. Christ Himself asked that the little ones be allowed to come to Him that He might bless them. The teacher must be so worthy a servant of his Master, that the little ones will come willingly, gladly to him, to hear his voice, hear from his lips the teachings of that divine Master, to learn what that dear Lord wishes them to do, to learn how they can shape their earthly lives so that they may hope to one day see that Divine Face, hear that Glorious Voice. That great lesson, the fundamental principle,—Love; must be intently dwelt upon, inculcated into the hearts and minds of the children. Religion and virtue can be taught. That in their catechism they must learn so many answers to so many questions is a part of the work, but only a part. A deep impress must be made, of what God is,—of that great Love, so tender,—infinite. Children should not be told of a vague, far away God; one who is stern and awful; but of the ever nearness and increasing nearness according to our love and efforts to reach up to Him. But these high and holy feelings which we would arouse in the child, must be truly imbued in him who would inspire them. He who is not possessed of reverence, love, devotion and gentleness, cannot teach them; the attempt is futile. His life, illuminated by the light of faith; the teacher must live in the presence of God. He must have an intense love of the children because this God who is all in all to him, made each and every one of them. He must be eager to nourish these unfolding flowers with the knowledge of love and virtue, to moisten them with the dews of spiritual knowledge and piety.

Sooner than he is aware of it, these little ones will be reading a lesson from his face, from his movements, his expression and the tone of his voice. They will be reading the inner life; who and what he is. Let us never forget this fact. If he comes to them illy prepared for his work, without earnestness and love; if he attempts to teach that which he does not feel; assumes anything, he deceives himself if he thinks that he is alone in the knowledge of it. They feel it all. They have a keen intuition. In that countenance the little ones must read the mingled love and firmness. Think well. Prepare yourself and never cease to perfect yourself. They will understand. Expect the best of them. Do not burden your soul with doubts and fears of any kind; fling them each and every one, to the winds. Keep close to the life of our Divine Saviour, "Repeating and never ceasing to repeat": that lowly birthplace of the Divine Infant; the sublime and simple life at Nazareth; the perfect Child at His daily toil for bread; being subject to His parents; the man Christ as Preacher and Teacher; the loving, agonizing death on Calvary. Every step in that Life must be intelligently thought of, spoken of, dwelt upon until uplifted by the very thought of it.

Study the crucifix with the children. Make a book of it as did the saints of old; many of whom drank their great draughts of learning from it. You will grow strong with courage and holy zeal; for as you give abundantly it will be given you. And by the very force of that earnestness which will become a part of you, you will be enabled to accomplish a work, the pleasure of which will be a foretaste of that Glory which,—“Eye hath not seen nor ear heard.”—(Elizabeth Malcolm Fitz-Simmons.)

The world is not a playground, it is a schoolroom. Life is not a holiday, but an education.—Henry Drummond.



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READING IN CATHOLIC SCHOOLS.

By a Sister of Mercy.

Addressing the teachers of our Catholic Schools on this topic does not imply that there is at present any greater need for stressing the teaching of reading than any of the other essential subjects with us, but the keenest of our teachers in private conference hours have expressed wishes, hopes and fears that may with greater profit be the topic of our larger audience today. In all that regards the purely mechanical part of reading, our teachers have reason to be satisfied that they stand well in methology; though there be such diversity of opinion as to the method. The one conclusion that most of our teachers have unanimously arrived at is that any method is good in the hands of the patient, skilful teacher, while no mere slavish following of any of the patent methods will be of avail to the incapable teacher. It is an axiom in educational circles that the teaching staff is as strong as its weakest link, and the chief aims of our conference are to strengthen these links by exchange of experience. Youthful teachers we shall, please God, always have, but they need not necessarily be inexperienced, for the whole tradition of any teaching order in the Church lies at the disposal of each of the novices. "A lame man on a straight road," writes Bacon, "reaches his destination sooner than a courier who misses his way."

Similarly, a weak teacher strengthened on the straight road of method, will accomplish more than a purposeless genius.

It is not the purpose of this paper to make any special excursion into the realms of methology, nor would it be possible to sketch even lightly the names of the various methods that publishers and teachers have extolled during the past decade or two. All methods have a strong family resemblance in the junior classes, for the gospel of "sweetness and light" has penetrated to all corners of the school. But it is apparent to all that certain outstanding features of method have popularized themselves under the headings of the "Phonetic" "Look and say" "Sentence" and what one American educational expert terms the "General Intelligence" method, but there is no doubt that Dr. Montessori has crystalized them all in her now familiar "All the Senses" method. For some years past the alphabet has been out of fashion in scholastic circles. There are now in the air signs of its revival, and a fresh recognition of its educational value in connection with spelling.

The various devices by which infant teachers cajole their subjects into self-control and that application whereby attention and interest are aroused and fixed on certain goals of sound and sense, are marvels of ingenuity. But the greater the ingenuity, the greater the expertness and skill demanded of the teacher in child knowledge, no less than in general culture for intellect, hand and eye training, while in addition to these much artistic skill is now demanded of the teachers in the lower grades. Then, also, the "play-ground" movement calls for an intimate acquaintance with games, old and new, folk lore and fairy lore, and for the story-telling periods our Catholic Infant Teachers require a deep and comprehensive acquaintance with Biblical lore, Church History and the legends of the Saints. Their acquaintance with the world of Children's Classics must be extensive not only to keep pace with the modern child but if they are to hold up to the little ones certain ideals that, though old-fashioned, the Church has never ceased to present to them. In addition to these religious ideals, there are others, quite simple ones of love, faith, unselfishness, honour, courage, loyalty and truth. That there are difficulties in this work of attaining efficiency few would deny; but what path to progress does not brittle with them? Added to these seemingly impossible tasks, there is the general, deep-rooted belief in all parents that the teacher should be able to create a buoyant, brilliant intellect, inserting it into the soul of a child from whom the Infinite Creator for good reasons has withheld all but the essentials of a human understanding.

With this digression, we shall return now to the original path of methology, but only to suggest that our Infant Teachers give to it their serious consideration during their sectional meeting. Let them discuss and compare the methods most in use, but let them be chary of booming any particular one, remembering that in all that

pertains to method the effectiveness of any particular one is in direct proportion to the enthusiasm and mentality of its supporters. Conservative in all things, in none is the Church more so than in education. For nineteen centuries she has been studying it, and over and over again in this age of educational fads she persists in her plea that there is only the one Royal Road to Knowledge—that of Self-knowledge, Self-discipline, Self-Control. The one essential feature of any good method of teaching reading should be its power of holding attention, of developing power of attack, and speedy linking of sight and sound to the sense of the word or the ideas conveyed by a group of words. Many teachers confuse reading with the mere naming, or the articulation of sounds. These may be parts of the mechanism of reading, and modern phonetic methods most certainly do enable the infants to conquer mechanical difficulties more speedily than the older, slower methods; but all word recognition is futile if there be not with it a perfect interpretation of the written or printed idea. Therefore, the very best method is that which gives the child in the Infant School a passport into the standards bearing the magic words "Efficient in recognition, attack, and reproduction by spelling."

We all know the tragedies that leave the inefficient teacher of phonetic reading methods to take their place in Standards One and Two as expert stammerers and perfectly phonetic spellers. Our language not being phonetic, we can never hope to master the difficulties of that subject otherwise than by the visual ray, aided by multitudinous repetition of syllabic forms and families.

It is the lower Standards, i. e. One, Two, Three and Four, that method in the teaching of reading has its fullest triumph; for there during the plastic years when the art of reading is the dominant feature of school life it is possible to carry one's ideas into practice, and here a new factor comes in and requires careful consideration. Our children from eight to twelve years of age are, as a rule, more speedily developed than in the colder countries of the North, and it is not infrequently found that their intelligence is awakened along certain lines while their power of comprehension, or of steady application, remains dormant. In other words, a child of eight to twelve may be able to read intelligently the story of Saint or Sage while her ability to do sums, comprehend geography, or science, may be infantile. This leads to the consideration that Nature, the wise old mother, very probably gives the child a facility for reading which she denies to the other subjects. Many teachers deplore the child's passion for reading, but is it wise to deprive her of these wonder-years of romance in order to give her a chance of bringing the other R's up to the standard of her reading? Hardly, yet this is what many teachers attempt, and one reason for mentioning this aspect of child physiology is to sound a note of warning to the teacher who expects the bookish child to part with her heritage of childish romance for the mess of pottage likely to be found in setting the miniature mind to grapple with scientific problems, mathematical or otherwise, in order to satisfy that fetish of the teacher, the scholarship examinations at twelve.

An expert on education has recently voiced his solemn opinion that half the poets and artists of this country are lost in the quagmire of scholarships. They lose their youth, and its romance is surely worth more than the pound a week they get later on, both to themselves and to the nation.

Let our pupils, then, in these four middle Standards be filled with the idea of the importance of reading. For many of them a love of reading will be their only key to future education. Particularly is this so in schools where the majority of the children join the ranks of wage earners at fourteen. A good library is the poor man's university, but the teacher who neglects to impart a love of the best during these four plastic years will have as much to answer for as he who deprives them of the education in literature for the sake of grammar or arithmetic which their future position in life will make useless. Let them browse at will then in any carefully weeded library, and as a result of their wide reading we may undoubtedly look for a finer culture and the greater power of initiative that must surely be theirs. As it is, we have to deplore the absence of originality in most of our pupils, or of any desire to think or do except along

some very plainly marked ruts. Efficiency in mere parrot-like reproduction of dictated ideas is the bane of too many modern schools. The sin of the age is not so much its lack of duty as its lack of beauty, and surging over all these waves of ambition for our children is the cry for recognition of the beauty with which God had dowered the world, and ordered their knowledge of it as a tribute to Him.

Scarcely to be heard in the din of all this ambition, is the cry of the Church for the learning through reading of her fixed moral standards and a practical enthusiasm for the Christian ethics that teach a sublime indifference to this world's ideals. By all means let us have every subject well done in the junior Standards, but the wise teacher will see that genius is untrammelled and that no opportunity is lost of acquainting every child with the literary ideals of the Church.

In these Standards another great aim should be to master the mechanics of reading so that the child is empowered to sustain a vital interest that shall enable him to vocalize and phrase so as to achieve ease and fluency in reading. Special attention should also be given to the dramatic instinct in the child and so enable him to satisfy that craving for dramatization that in all ages humanity has found irresistible. If in addition to understanding the music of the words they can interpret vocally the poet's vision and the poet's dream, we shall have given them the one priceless possession of the educated man, a taste for reading and the ability to share their treasure with others.

This is the root of all true inspiration in the teaching of literature, and no greater gift can be given to children than the power to read and interpret the message of highest beauty and the power to share, and intensify in sharing, that delight with others by reading aloud. Tennyson has said, "For a hundred people who can sing a song there are not ten who can read a poem." In olden days it was not so, for our Church literature teems with reference to the power for good of "reading aloud" as we now call it. In the old days, when books were worth a noble's ransom, with what delight did not the people hear the reading of Bible story and the Chronicles of their race. Most of its joys are seldom tasted now except by the children in the junior Standards. Let the teacher who can read give them frequent treats and see the evidence of appreciation around her, for if, instead of wading laboriously through, children can hear the story much time will be saved. Not that there is in this advice any subtle advocacy of the "get-educated-quick" methods of some modern folk. As I said before, there is no royal road to learning now no more than in the darkest of dark ages. Those who have the reading instinct will read, and those who have it not must be taught to, but if due regard be paid to method in the junior classes this art of reading aloud may prove very valuable and a means of imparting a sense of the beauty of English prose or poetry. Our religious teachers have in their community life ample opportunity for effective training in this art. The recitation of prayers, the office, the Meditations and Spiritual Readings render it imperative that their reading should be cultivated so as to bring out all the beauty, strength and tenderness of the words and kill any tendency to that routine that wearies so greatly the teaching spirit.

In all these classes our modern teachers require a highly specialized knowledge of the children's classics before mentioned. A slight acquaintance with the working of our children's municipal libraries will convince them of the vast amount of ground there is to cover in the field of child literature, and will also, perhaps, chasten them with the knowledge that there are so few of our people represented on these shelves. In one library, the librarian, a charming and highly qualified girl, assured me that it was entirely non-sectarian and as such could give no offense to any denomination. Yet a perusal of the catalogue left me still unconvinced that outside the realms of adventure where our juniors are so skillfully piloted by Maryat, Henty, Stables & Co., there was a vast amount of pure Protestant propagandist literature in the volumes issued by the R. T. S. and the S. P. C. K. They are unsectarian in just as much as are the public schools, for which they cater more or less exclusively. True, there was one of Lady Herbert's "Wayside Tales" stranded Caruso-like on an island where other Catholic footprints were none, save the few innocuous escapes from the garden of catholicism under the names of Rosa Mulholland, K. Tynan, Ethel Nesbit and Miss Willmot-Buxton. Yet there was no hesitation about Borrow's "Wanderings in Spain" nor the venomous trail of Kingsley.

(To be continued in December issue.)

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HEALTH HINTS.

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Poor ventilation, or the lack of proper ventilation in school buildings, has a direct influence on lowering the vitality of the child. It is particularly noticeable at the time of the year when it becomes necessary to heat school buildings. Schools, even more than homes, require the best of situations with reference to light and air. The constant dilution and removal of impurities, so that their amount shall be so small as to be harmless are the functions of ventilation.

Of course it is not supposed the air of a school room can be maintained in a state of purity like the outside air, but the impurity can be reduced to the minimum by the introduction of a proper amount of fresh air.

It is known that to maintain a fair degree of vigor and stability through proper oxidation of the blood, and for the maintenance of the fullest and most perfect functional activity, one required from thirty to fifty cubic feet of air per minute. Less than thirty will inevitably produce impaired vitality.

At fifty cubic feet an hourly supply of 3000 cubic feet is necessary for the proper dilution of respired air of each person present in a confined space. Thus a room of 3000 cubic feet capacity, inhabited by one person, should receive its full capacity of fresh air every hour, and this renewal should be a continuous process.

In studying the statistics of irregular attendance, the causes of which are given as many, we find it generally admitted that illness plays an important part. We do not wonder at this when we take into consideration the part that poor or no ventilation of the school room has in reducing vitality of the children. Educators are aware of this, and introduce exercises in a measure to offset the bad conditions.

The effects of poor ventilation may be observed by the complaints of headache, lassitude, chilly sensations from dryness of skin, when temperature of room is high, coughs, usually indicative of mild degree of congestion of respiratory passages, inducing activity of bacteria because of weakened resistive force from lowered vitality. A failure of concentration on the part of the pupil, the eye lacks luster, the shoulders droop, ambition lags.

The fresh air advocates get a good deal of comfort from the medical profession nowadays. They rejoice in such advice as that of Dr. Woods Hutchinson, who says that artificial systems of ventilation are better than no ventilation, but that no system is so good as opening the windows when the air in the school room is stuffy. "Draughts," says Dr. Hutchinson, "are first-rate physical and mental tonic. They will not hurt pupils who are well nourished, addicted to moderate exercise, and not full of germs as a result of addiction to foul air."

What Dr. Hutchinson says is not new. He would make no such claim for it. It is what doctors din into the ears of their patients and the public whenever the occasion presents itself. But the popular fear of draughts, and of low temperature, still exists, and the majority still insists on shutting the windows and baking the life—in a very literal sense—out of the advanced minority to whom winter colds are not hobgoblins if they are allowed to have their own way in the matter of day and night ventilation. Science for their views. But they do lack, and for a long time will lack, sufficient numerical strength to oblige others to admit that the pupil who does not want to be overheated in a foul atmosphere has as much right to his opinions, and to his comfort, as the teacher who fears death from an open window after September and before May.

Death, the physicians say, lurks in foul, warm, soft, germey atmosphere of the room well guarded from draughts. Life is in the well-ventilated room—the room with the windows thrown open when the temperature grows too high, or kept partly open to keep the temperature down. But the majority will not be convinced. The tyranny of majorities is illustrated when superintendents of buildings, janitors and teachers in these latitudes are permitted to make the windows fast, so that they cannot be opened by pupils gasping for breath, no matter what men of science say about fresh air as a "safety first" measure.

PRESENTATION, THE THIRD FORMAL STEP OF THE RECITATION.

(Continued from Page 299)

pedagogy adopt the plan. For example, the history lesson may be a unit, the discovery of America. Here the skillful teacher will analyze the discovery into its fundamental phases considered in logical order and stressed at the important pivotal points. An orderly plan follows a logical sequence of study. It unfolds the lesson naturally and directs the learner's mind along the lines of easy acquisition to the pivotal point where he may see clearly the exciting cause and resulting effect. Among these will be the three leading motives of Columbus, his desire to carry the Catholic faith to the far east; to find a shorter route to India, to attain fame and fortune, all of which led to the great discovery as a result.

Now the teacher's plan may be an outline written or merely kept in mind and it should in justice to himself and to his pupils be the very best he can work out since both his own intellectual progress as well as that of his pupils are largely measured by the carrying out of some well-laid logical plan.

Finally presentation must be complete. Although the lesson may be analyzed into various parts or phases, nevertheless every lesson has its unity fairly well defined. There is usually a major and a minor thought, the former containing the salient phases which are elaborated by the latter.

If time permits both major and minor thoughts should be made clear. If time does not admit of presenting the minor thought certainly the major one at least should be forcibly and clearly presented. There are two reasons for this. The first is that the basic truths embodying the unity of the lesson are far more important than belittling details. The second is that the basic truths and principles are usually more deeply hidden and evasive to superficial preparation of lessons. The action should progress by stages, steps or lesson unities, each of which should be complete, not dissected into fragments. It should embrace all the essentials and only as much elaboration as the exigencies of the case and the limited time permit. Certainly the common habit of drifting away from the salient point at issue, wasting valuable time and energy on irrelevant matters at the expense of fundamentals detract greatly from the intellectual progress of the learner and also from the pedagogical growth of the teacher. The unity of a lesson is centered in the beginning of the lesson, in its aim or purpose, its plan, its fundamentals and its ends. Only he is a wise and skillful teacher who, keeping in mind the completeness of a lesson, starts at the beginning, progresses along systematic lines, points out essentials, reaches the desired end and then stops.

While the external part of the presentation is important, it is not any more essential than its inner response. The latter is usually the result or effect of the former. If the presentation is logical, clear pointed, forcible and systematic, it will in all probability cause the mind to function vigorously. Of this internal phase of presentation there are three important characteristics, the **awakening, sustaining and directing of mental activity.**

The very first aim and effort of teaching should be to **arouse intellectual activity.** Mental as well as physical strength is the result of activity. The inactive mind like the inactive muscle not only develops no strength, but actually loses it. Consequently external presentation must awaken mental action. Failing in that it fails in every other respect.

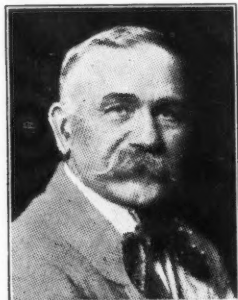
To arouse the mind to action however, is not enough. The action must be **sustained.** This steady, consistent mental activity results far more in progress than the sudden but temporary spurts and starts, be they ever so vigorous and speedy. It is a case of the hare and the tortoise in which the slower but steadier efforts win. What we need is sustained not spasmodic effort. The former is far more reliable than the latter and the right arm of the teacher's power in sustaining this steady regular action is **interest** and the very best evidence of his success is continuous attention. Here again the former is the cause; the latter its effect.

Not only must mental activity be aroused and sustained, but it must also be **useful.** Intellectual activity like any other form of energy to be useful must be harnessed and directed into purposeful channels. Otherwise it may be

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THE EVOLUTION OF THE NOVEL.

By THOMAS O'HAGAN.

M. A., Ph. D., Litt. D. (Laval), LL. D. (Notre Dame).
Member of the Authors' League of America.

Dr. Thomas O'Hagan

Let it be said at the outset of this paper that sometimes a confused idea obtains as between the terms "Novel" and "Romance." In the novel emphasis is laid upon character and character development, while in the romance emphasis is laid upon incident. In some of Sir Walter Scott's works there is a blending of both.

All races and peoples have in every age of the world loved the story teller. Indeed, while Hamlet says "the play's the thing" he would have been more accurate had he said "the story's the thing."

If we go to the ancient classics we find as a writer tells

us that Homer was but the culmination of a multitude of legends and traditions that had been told about the camp fire or in the family circle for hundreds of years. Then if you take Virgil's Aeneid is not its basic the folklore, that had been known for centuries to the Romans and was waiting for the touch of the master hand of a Virgil? Early in the centuries the song of Roland in France and the Nibelungen Lied in Germany grew and took form and Beowulf, the greatest story of wandering gleemen, which, as a story, dates from about A. D. 450, though the manuscript was written about A. D. 950, became the epic of the day.

When the Normans got possession of England story telling gained a new life for, as Holliday tells us in his work on English Fiction, during the three centuries that followed the Norman Conquest, "all Europe seemed to become a nest of singing birds." All Europe was throbbing with legend and story. In Provence the Troubadours were singing, in France the Trouveres, in Germany the Mennesingers, in Denmark the Scaldic bards, in Wales the harpers, and in England the minstrels. It was an age of the credibility of legend. The Crusaders had made anything believable. Between 1300 and 1325 minstrels could be found in practically every home of high rank throughout England. Need we wonder that at such a time a great story teller in the person of Geoffrey Chaucer appeared. It should not be forgotten too that the Norman was, as Holliday tells us, a practical plagiarist. He seized on the stories of Alexander and Troy from the Greek and Latin, the exploits of Charlemagne from the French, and the story of Arthur from the Welsh.

At first a romance meant a highly idealized verse narrative of adventure or love translated from the French that is from the romance language. The term romance also included similar stories derived from classic and other sources. But for a verse narrative approaching closer to the manners of real life—its intrigues and jealousies the Provencal poets had employed the word *novas*. For a like narrative in prose Boccaccio and his contemporaries were using the cognate word *novella*.

Of stories of this realistic kind many were written in England in the Fourteenth Century, but these stories in England bore the name of tales which, by the way, Chaucer used to comprehend nearly all the different kind of verse—stories current in his time.

During the fifteenth and sixteenth centuries the Italians continued to compose a very great number of these *novelle* and during the age of Elizabeth they came into England in Shoals and with them the word novel was applicable to either the translation or an imitation. The Elizabethans however, preferred the word history to the word novel. For instance, we have such titles at this time as "The Tragical History of Romeo and Juliet," and "The History of Hamlet, Prince of Denmark." Later on Richardson and Fielding, two of the earliest English novelists, settled upon the word history for their fictions though they both refer to them as novels.

A word here as to the beginning of fiction. The great cycles of romance were those which gathered around

Charlemagne, Arthur, Alexander the Great, and the Siege of Troy. On the appearance of these romances, first in French and then in English, they were the verse composition of minstrels and trouveres and were intended for recitation and reading at court and in the Castles of the nobility; later on, they were turned into prose.

Perhaps among all these adventures which were turned into literature by the minstrel and trouvere the one of deepest interest and of most value to him who is seeking the antecedent of the modern novel is the legend of King Arthur and the Round Table, which forms the basis and scope of Teuportis "Idylls of the King."

It is worth noting at this point that the Celtic races of Europe had a preference for telling their traditional stories in prose, while the Normans, like the Teutonic races, always narrated their stories in verse, and these stories appeared in English verse alliterative or rhymed long before they were redacted in the fifteenth century into English prose.

The history of English prose fiction really begins with Sir Thomas Caxton, J. Nalory and Lord Berners, when these three gave to the Arthur and Charlemagne romance their first English prose dress and with these the age of the nameless minstrel disappears and that of the responsible prose writer begins. It should be noted, too, that the greater part of the story-telling of Chaucer's time was done by the minstrel, the descendant of the early jongleur.

The greatest story teller of his age and indeed one of the greatest of any age, was Geoffrey Chaucer. When the host in the Canterbury Tales orders Chaucer to tell something in prose containing matter either of mirth or doctrine the author of The Canterbury Tales is practically invited to produce the first novel. What success crowned the work of Chaucer as a narrative poet is well known. "Not till centuries afterwards," adds a critic, "could there be found in English prose the equivalent of his spirited incident, his delicate characterization, his dramatic realism, his shy, gentle humour." But perhaps the form in which Chaucer advanced most directly towards the novel is "Troilus and Cressida." Its heroine is indeed a piece of very subtle and psychological analysis, perhaps the very best of this kind in the whole of mediaeval fiction.

When we reach the age of Elizabeth we note the decline of the romance of chivalry, followed in the seventeenth century by the rise and fall of the heroic romance. We should not forget to refer here to the influence of Cervantes' Don Quixote, which appeared at the opening of the seventeenth century on the romance of chivalry. It will be remembered that Byron said that Cervantes' work laughed chivalry out of Spain. It is worth observing that Don Quixote appeared the same year that Shakespeare's King Lear did. It is without a doubt the world's greatest and most typical novel. It is true there are many other novels more exquisite in style, superior as works of art and of entirely more perfect architectonic plan, but they appeal less to the world at large than to the literary critics and are not equally amusing, equally profound to the men of all nations and all ages, and all degrees of mental capacity.

During the sixteenth century there were three works written which the student of English fiction should take note of: Sir Thomas More's Utopia, Lyly's Euphues and Sidney's Arcadia. More's Utopia, which signifies from the two Greek words that compose it *No Land*, was first published in Latin in 1516 and did not appear in English till 1551.

From Elizabeth to the Restoration—that is, from 1600 to 1660, romancing and story telling became gradually a lost art in England. The greatest story teller of any age, the great world dramatist, "the myriad-minded William Shakespeare, had passed away just at a time when a moral gloom was beginning to envelope the life of the English people. Neither a drama nor a great novel could have root in such a dark and oppressive time.

Furthermore, it will be noticed that almost the same conditions that make the drama possible make the production of the novel possible. It is true that there is this difference between the drama and the novel that while the first is objective the latter is largely subjective. As Goethe tells us, "In the novel it is chiefly sentiments and events that are exhibited, while in the drama it is character and deeds. The hero of the novel is not so active as the dramatic one—hard circumstances hedge him in and press about him as do the serpents about Loocoon."

CATECHISM—TEACHING.

By Rev. M. V. Kelly, C. S. B.

III.

Catechism in the Home.

If children attending parochial schools find most catechisms too difficult what will be the fate of children deprived of these advantages? It is really wonderful that the Faith does not suffer greater havoc where such conditions prevail. For assistance the child depends upon his father or mother, or perhaps, some devoted member of the congregation who, with the least qualification for conducting a class, is willing to give her time Sunday after Sunday to any good work proposed. Any one of the three, left to his or her own initiative, might acquaint a young child with many important truths of religion, but usually there is no time for this. There is a specific duty to perform; this is a catechism class. Consequently the method of instruction consist almost solely in obliging the pupils to memorize the words of the book with absolute accuracy. Through a docility of disposition, a sense of obligation, or through compulsion and fear, the child pores over the pages in the desperate struggle to get possession of such sentences as "To serve as an occasion of merit by resisting our corrupt inclinations" or "to be prepared for communion we must be penetrated with a lively faith, animated by a firm hope and inflamed with an ardent charity," or "very often for our corrections, to deter us from relapsing into sin, and that we should make some atonement to God's offended justice and goodness." Should he fail, the consequences, he knows, may be serious; and should he succeed, where is the gain? He has learned nothing; he knows no more of his religion than before. He has simply memorized so many phrases and sentences, which, in all probability, he will begin to forget when he is no longer required to be on hand for recitation, often, indeed, very much sooner. The Catholic man or woman who can tell of having recited every answer in the catechism at the age of ten or eleven, understanding only a few of the simpler sections, is found everywhere; they knew their catechism but not their religion.

It is nothing short of the marvelous that parents continue to impose such, tedious, irksome tasks upon their children without ever seeing or looking for any tangible results, without asking of what benefit it is all. Their obedience in this is blind and little short of the heroic. Holy Church, they know, expects parents to have their children instructed in religion, and so, Sunday after Sunday and year after year, the dull, wearisome, drudgery goes on; it is the best they can do; the parents insist in the face of an unceasing reluctance and many unmistakable protests, the children submit very often because no other course is possible. What should have been the most interesting of studies is made a slavery and little accomplished. God, no doubt, rewards immensely the patience and submission of both, and if the most devoted and fervent of all the faithful are to be found among those whose youthful experience was precisely such as I have been trying to describe, it must be due, in the economy of Providence, to their disposition towards the importance of Christian instruction, for it certainly is not due to the efficiency of the instruction in itself. Nevertheless, if we are to believe that the Word of God is the seed which, sown on good ground, will bring forth fruit one hundred fold, we can never cease regretting that all those hours and efforts sacrificed upon the memorization of unintelligible, meaningless formulae were not bestowed upon acquiring an understanding of that word, especially when it was the best of soils that seed might have fallen upon—upon hearts and minds willing to submit generously to the Voice of God, as they were actually submitting to what seemed to them the Voice of His Church.

This is by far the most pleasing side of the picture. There are other children too, not attending Catholic schools, children whose parents are not disposed to adopt such strenuous measures in securing a familiarity with the words of the catechism, perhaps not likely to make any efforts at all, at the same time incompetent to impart religious instruction unless through the medium of the text book. Were the task easy, simple, interesting, for both parents and children, something might have been attempted and accomplished; otherwise not. A great deal of the leakage we read of frequently can surely be traced to cases such as these.

We have all these conditions with us now and we shall have them always. There will continue a respectable minority of the faithful to receive little religious instruction outside the home, however much or little it may be their blessing to receive there. Provision must be made for them. Can we not have a catechism in which every question and answer, every phrase and sentence will be intelligible to the average parent, and to the average child of Sunday-school age? Why should we not? Does not every primary text-book in religious instruction fall short of its mission if it do not satisfy this requirement?

Nay, I would go farther and say that a catechism should be a book primarily intended not for the school, but for the home. For, do we not believe and maintain and constantly preach that the work of religious instruction rests primarily with the parent? That the Catholic school is merely an extension of the home, that no religious training in church or school or both, no matter how efficient, can ever make up for the neglect of it in the home? And this is just systematic provision for religious instruction. Whether it be the character of the text-book adopted for general use, or our conception of pastoral activity in relation to this work of zeal, or various discussions, formal or informal, looking to a more effective handling of the matter, it is always the school and conditions in the school we have in mind, never conditions in, or requirements of the home.

PRESENTATION, THE THIRD FORMAL STEP OF THE RECITATION.

(Continued from Page 304)

only admirable, useless or even detrimental. Its power for good or evil depends upon the use made of it. For centuries the waters of Niagara tumbled over the falls unharnessed and undirected with awe-inspiring sublimity making sport as it were of human efforts to utilize them. Today, however, they have been directed into useful channels, harnessed with turbines whirling industrial wheels into productive activity. As a result, Niagara Falls has become useful as well as beautiful and sublime. The great forces of nature hitherto only admirable or even dangerous, have been harnessed and directed so as to make the burdens of life easier. Through specific direction and control the latent energy which formerly was lost has been converted into useful activity. Just so with the child's mental energy. He has been blessed with an abundance of it. To make the best use of that energy it must be directed and converted into useful work, permanently fruitful and entirely pleasing to Him who has endowed the child with the precious possibilities of mind and soul.

In sum, presentation is not all of teaching, but it is a large and important part of every recitation. Through presentation the teacher's skill, tact, professional training and influence are keenly felt. Through it the teacher really teaches and the pupil learns. For it the school is instituted and from it the pupil can take only what it offers him. The best is none too good for the intellectual training and development of good moral character in those who sit at our feet for that very purpose. Therefore it behooves the teacher to make the presentation of every lesson such that it will function with the highest possible efficiency.

THE STUDY OF HARMONY AND ITS RELATION TO GREGORIAN CHANT.

(Continued from Page 297)

The harmony should never assert itself, but should always be subordinate, as it is nothing more than an ornament to enhance the beauty of the Chant melody. From these few words, we can easily realize the great value of the study of Harmony, and moreover its practical use in the harmonization of the Chant.

N. B.—Realizing that many of our teachers would desire to take up the study of Harmony and Gregorian Chant by a correspondence course, I invite communication by letter. Until the present, I have been connected with the Catholic University of America, but in order to devote myself entirely to this work, I have given up my duties there. If the number of teachers interested in these two subjects warrants it, I will take up the work immediately.

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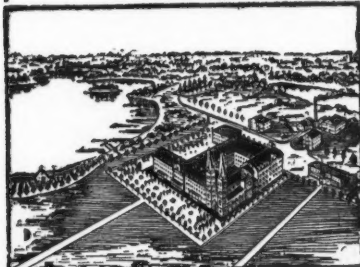
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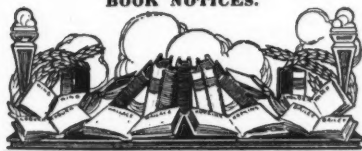
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BOOK NOTICES.



Educating by Story-Telling. Showing the value of Story-Telling as an educational tool for the use of all workers with children. By Katherine Dunlap Cather. Cloth, 396 pages. Price, \$1.60. World Book Company, Yonkers-on-Hudson, New York.

This is a book written by an experienced teacher and author. The material it presents has been used in something like its present form in the University of California Summer Session since 1914, and also in private classes and lecture work. The first half of the volume discusses the purpose and aim of story-telling, shows the instructor how to present a story successfully, analyzes the story interests of childhood, and discourses on story-telling with a view of awakening appreciation of literature, of music and of art, also as an aid to the teaching of ethics, and of various school-room subjects. In the latter half of the volume are a collection of typical stories, as well as a bibliography suggesting a wide range of story literature suitable for instructional purposes. Not only teachers but mothers will find this volume of the Play School Series interesting and helpful—a model in fact of what a book of its type should be.

Hidden Treasure. A Story of Modern Farming. By John Thomas Simpson. Cloth, 303 pages; illustrated. Price, \$1.50, net. J. B. Lippincott Company, Philadelphia.

The problem of getting young people to stay on the farm is likely to be easier among such as have had their imaginations fired by the dream of possibilities such as are shown in this book to be susceptible of translation into reality. It is the story of the rehabilitation of an old farm by the gradual application of modern methods, and the details are described with practical minuteness which is sure to inspire imitative ambition in the breasts of numerous readers. There are few things more interesting than dairying, poultry raising, trench-digging with dynamite, equipping farm buildings with electric light and power, raising and selling crops in accord with the most approved up-to-date methods, and getting rich by the process. What has been needed is that such things should have a sympathetic historian. They have in the author of this book.

First Lessons in Business. By J. A. Bexell, Dean, School of Commerce, Oregon Agricultural College. Cloth, 174 pages; illustrated. Price, 68 cents, net. J. B. Lippincott Company, Philadelphia.

This is a volume in Lippincott's "Thrift Text Series," edited by Arthur H. Chamberlain, Chairman of the Committee on Thrift Education, N. E. A. The lessons it contains are intended primarily for pupils in the

eight and ninth grades, and nothing is introduced which might be too difficult for their comprehension. Its very simplicity, however, is not without advantage. The lessons it presents in accounts and in business forms and organization may be readily grasped and are susceptible of wide utilization.

Syllabus of European History. To Accompany Harding's "New Medieval and Modern History." By Oscar H. Williams, M. A., High School Inspector State of Indiana. Stiff paper covers, muslin back; 97 pages. Price, American Book Company, New York.

While especially designed to accompany Prof. Harding's volume, this may be used with other books as the basal outline of a course in European history from Charlemagne's time to the present. Organized under a continuous series of topics, 165 in number, it lays out work expected normally to afford occupation extending through a school year. There are suggestions for notebook work and original exercises, with numerous references.

Walsh's Business Arithmetic. By John H. Walsh, Associate Superintendent of Schools, City of New York. Cloth, 496 pages. Price, The Gregg Publishing Company, New York.

The object of this book is to afford students of high school age drill in recording transactions, making calculations and dealing with problems of numbers and processes in the ways employed in actual business. In the last of the three sections into which the work is divided the pupil is shown the business way of reading numbers, and initiated in short cuts, methods of combining two operations and processes for testing results. The drill for which the book provides is admirably adapted to equip young people with a fundamental requisite of success in business life.

The World and the Waters. By Edward F. Garesche, S. J. Cloth, 110 pages. Price \$..... The Queen's Work Press, St. Louis, Mo.

The technique of Father Garesche may be noted in everything he writes, for he possesses mastery of the art of composition. But this is the least of the merits of his books of verse, because they are brimful of higher things, and especially of insight and sympathy and earnestness and tenderness. His versatility is exhibited in the range of his themes as well as in the variety of his measures. He is as happy in epigram as in lyric. He is never prolix. Some of the poems in the volume under review breathe of nature in her gentlest and her grandest manifestations—the beauty of flowers, the music of birds, the roar of Niagara, which Father Garesche apostrophizes as the "tongue of the continent." Others portray human types. Of these "To a Working Girl" may be cited as an example. The charming simplicity and naturalness of his verses suggested by the quaint thoughts of children recall certain of the naive felicities of Father Tabb.

A History of the United States. By Cecil Chesterton, with an Introduction by Gilbert K. Chesterton. Cloth, 333 pages. Price, \$2.50, net. George H. Doran Company, New York.

The brilliant author of this posthumously published book was conspicuous in London journalism, and soon after the outbreak of the war came to this country on a lecture tour in the course of which he made many friends. On his return he enlisted in the Highland Light Infantry and after making a creditable record as a soldier died in a British military hospital at Boulogne. He was received into the Catholic church in 1912. Mr. Chesterton was an admirer of America and wrote this book at odd moments in the closing year of his life, much of it being composed in the intervals of military duty. It is not a laborious compilation, produced in the alcoves of a library, but a sketch, dashed off by a practiced writer under difficulties, and has the merits as well as the defects incident to the conditions of its production. Meant primarily for the information of the author's countrymen, it will be read with interest by Americans.

Personality. Studies in Personal Development. By Harry Collins Spillman, Specialist in Commercial Education for the Federal Board for Vocational Education. Cloth, 206 pages. Price, The Gregg Publishing Company, New York.

Here is a volume which might be catalogued as a text-book on the art of living. The author introduces his subject with the assertion that in the emancipated world succeeding the Great War, as the nations lay down their arms and concord becomes the universal countersign, individuals as well as governments will be obliged more than ever to conform to high ideals. The whole scheme of instruction, he maintains, will need to be pitched in a higher key. Agencies of training must begin to talk less about short courses and more about long careers. Ambitious men and women must prepare to meet new standards of measurement—intellectually, physically and morally. In short, there must be systematic effort at reconstruction not only among nations, but among individuals, for to succeed as a stenographer, an engineer or a banker—in any department of life, private or public—there will be need of character as well as technical ability. These are some of the chapter headings of Mr. Spillman's book: "Self Survey and Control," "Thinking I Can," "Eyes That See," "Unlisted Assets," "Personality Power," "Counting Your Friends," "Idealizing the Real," "Winning With Words," "Doing Unto Others," "The Habit of Harmony," "Defying the Years." The author is an optimist.

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He writes in a bright, suggestive vein, and old readers as well as young ones are likely to receive helpful stimulus from the perusal of his breezy pages.

A School History of the Great War. By Albert E. McKinley, Ph. D., Charles A. Coulomb, Ph. D., and Armand J. Gerson, Ph. D. Cloth, 192 pages. Price, American Book Company, New York.

Dr. McKinley is professor of history in the University of Pennsylvania. His associates in the authorship of this little work are district superintendents of schools in Philadelphia. The volume was prepared upon the suggestion of the National Board for Historical Service. So well have the authors performed their task that not only teachers and students in the schools, but everyone desiring a convenient text for quick reading or ready reference, embodying the main facts relating to the great conflict, may look long without finding as good a book covering the same ground.

American Leaders, Book One. By Walter Lefferts, Ph.D., Author of "Noted Pennsylvanians." Cloth, 329 pages; 35 illustrations and four maps. Price, 92 cents, net. J. B. Lippincott Company, Philadelphia.

The object of Dr. Lefferts is to arouse the interest of young Americans in their country's history. To this end he gives them admirably compiled biographies of leaders in exploration, statecraft and public enterprise, those finding places in the present volume being George Washington, Thomas Jefferson, Samuel Adams, Patrick Henry, Benjamin Franklin, John Paul Jones, Marquis de Lafayette, George Rogers Clark, Robert Morris, Anthony Wayne, John Barry, Peter Muhlenberg, Alexander Hamilton, Stephen Decatur, Jr., Oliver Hazard Perry, Stephen Girard, Daniel Boone, Meriwether Lewis, William Clark, David Crockett and John Charles Fremont. Twenty others are reserved for Book Two, which will complete the work. While written especially for the young, parents as well as children will find these vivid sketches absorbingly interesting. Each chapter is followed by questions for school-room and home discussion, and references are given to books in which the subjects treated may be studied in fuller detail.

Second Marriage. By Viola Meynell. Cloth, 380 pages. Price, \$1.50. George H. Doran Company, New York.

Wilfred and Alice Meynell are known by their writings to many lovers of literature, in the United States who never have heard of their daughter, though she is the author of several novels beside the one now under review, which have gained for her in her native land recognition as a writer of quiet power. In "Second Marriage" the characters, the setting and the incidents are distinctively English and almost wholly rural. The picture of life in the fen country, while dealing with characters and conditions obviously and quantitatively local, is true to human nature in general, and can be heartily commended for artistic merit.

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HUMOR OF THE SCHOOL ROOM.

Student (muddled about the lesson): "That's what the author says, anyway."

Student: "Well, sir, you've got me."

Professor: "I don't want the author. I want you."

An instructor at the Hampton Institute in Virginia tells of a composition on Patrick Henry written by an Indian lad there:

"Patrick Henry was not a bright boy. He had blue eyes and light hair. He got married and then said, 'Give me liberty or give me death!'"

The Legal Professor—"Now, will some member of the class please give me three examples of common property?"

The Smart Aleck—"Yes, sir—cigarettes, matches and umbrellas."—Ex.

"You college men seem to take life pretty easy."

"Yes; even when we graduate, we do it by degrees."

"Has your boy Josh completed his education?"

"I reckon so," replied Father Hayseed. "I don't say that he's got all he needs, but he's got about all he's able to hold."

So Simple.

Son: "What is periphrasis?"

Father: "It is simply a circumlocutory and pleonastic cycle of oratorical sonorosity, circumscribing an atom of ideality lost in a verbal profundity."

Son: "Thanks."

In Accordance With Theory.

The teacher in the village school was enlarging on the benefits to be derived from walking. One lad seemed particularly restive. The teacher inquired, sarcastically:

"Now, then, Willie, have you something to tell the class?"

"Yes, sir," replied Willie. "My father says that our washerwoman is the greatest walker in the world."

"How is that?"

"Because she walks from pole to pole."

Carried to An Extreme.

A superintendent of schools was trying to teach a class of boys the composition of sentences, and said, "If I ask you, 'What have I in my hand?' you must not answer 'Chalk,' but compose a complete sentence, such as, 'You have a piece of chalk in your hand.' Now, what have I on my feet?" The boys got it mixed and called out, "Boots." "Wrong; you haven't listened." "Socks," ventured another blunderer. "Worse and worse; try again." A pupil raised his hand, convinced that the right article had not been named. "Corns, sir," he exclaimed, triumphantly.

Heard in the Class Rooms.

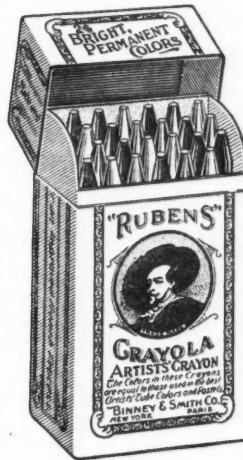
A teacher talked for a half hour on Physiology without any success. Finally she asked, almost in despair: "Isn't there any little boy in the room who can tell me what a spinal cord is?" A little lad promptly arose and said: "It's what runs through you. Your head sits on one end and you sit on the other."

Another teacher told the class what is meant by the Cabinet. She called on one lad, who was inattentive, to tell her what the Cabinet was. And this is what he told her: "The Cabinet is the head of the State."

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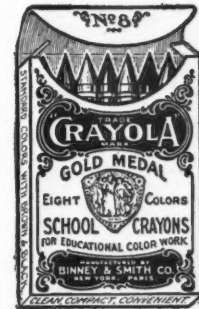
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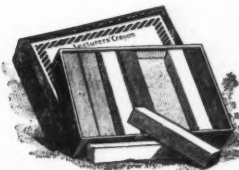


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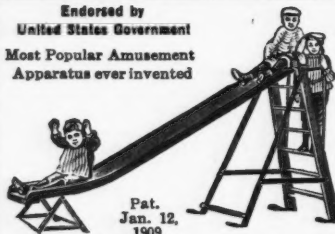
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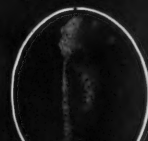
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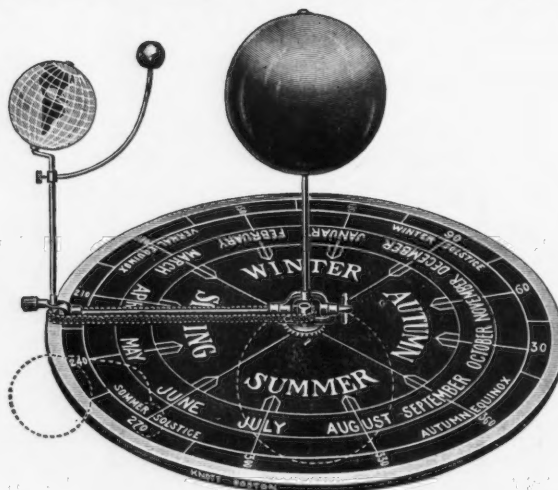
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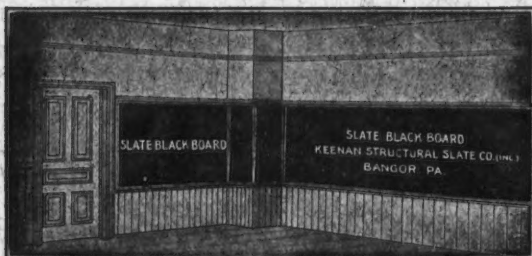
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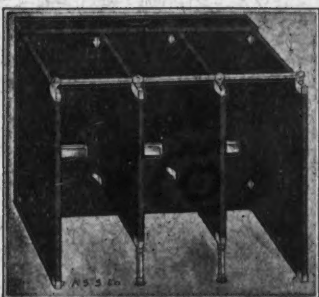
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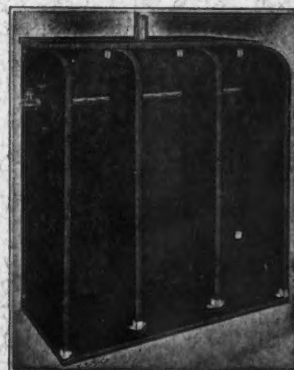
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